



CHRISTIE'S

LONDON

THE OLIVER HOARE COLLECTION

25 OCTOBER 2019

18768

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# THE OLIVER HOARE COLLECTION



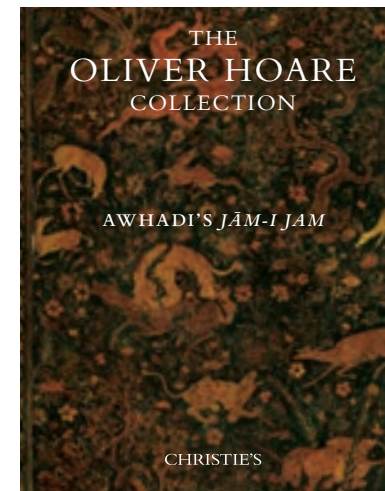
CHRISTIE'S





# THE OLIVER HOARE COLLECTION

FRIDAY 25 OCTOBER 2019



A separate catalogue is available for lot 80

## AUCTION

Friday 25 October 2019  
at 10.30 am

8 King Street, St. James's  
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## VIEWING

Saturday	19 October	12.00 pm - 5.00 pm
Sunday	20 October	12.00 pm - 5.00 pm
Monday	21 October	9.00 am - 4.30 pm
Tuesday	22 October	9.00 am - 4.30 pm
Wednesday	23 October	9.00 am - 8.00 pm
Thursday	24 October	9.00 am - 4.30 pm

## AUCTIONEER

William Robinson

Front cover: Lot 80 (detail)

Back cover: Lot 99 (detail)

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **UNICORN - 18768**

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**23 OCTOBER 2019**  
MIDDLE EASTERN, MODERN  
AND CONTEMPORARY ART  
LONDON

**28 OCTOBER 2019**  
ANTIQUITIES  
NEW YORK

**28 OCTOBER 2019**  
FACES OF THE PAST:  
ANCIENT SCULPTURE  
FROM THE COLLECTION OF  
DR. ANTON PESTALOZZI  
NEW YORK

**30 OCTOBER 2019**  
SPLENDORS - CHEFS-  
D'OEUVRE D'AFRIQUE,  
D'AMÉRIQUE DU NORD  
ET D'Océanie  
PARIS

**4 DECEMBER 2019**  
ANTIQUITIES  
LONDON

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We would like to thank Xavier Fournier for his help in cataloguing the sale.

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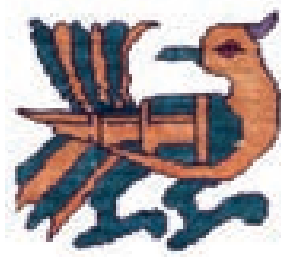


The image that first comes to my mind when thinking about Oliver is meeting him one day at Christie's during the viewing for one of the Islamic sales. I was delighted to see him there as he acted as the eyes of a number of the most important clients in the field. He was looking wonderfully relaxed, healthy and tanned – quite a regular condition for him it always seemed. I bounded up to him and welcomed him, asking, as one does, how things were. Ignoring all the art around us, he launched into a eulogy about the life of a farmer and particularly his olive groves which were giving him such enormous pleasure.

Oliver was a natural enthusiast and found very wide interests in which to indulge his excitements. Many of these were in very different, frequently contrasting, fields of art. He spoke with such passion as he discovered each one, forming collections which would then ultimately be for sale, but which he nurtured carefully in the meantime. Thus, on one occasion, visiting him at the Chelsea Gallery I was diverted into the field of Tibetan arhats and monks, the gilt bronze careful sculptural portraits of which he formed a substantial collection. On another visit, it was musical instruments from the Islamic World that had taken his fancy. With each new subject he encouraged you to look again. You appreciated far more as a result, partly through his enthusiasm and partly as a result of his eye which meant that the selection that he had made in the field was visually stunning.

It is entirely appropriate that his final exhibitions should have been so eclectic. There is a strong element of autobiography in his selection of pieces, from classic beautiful Islamic manuscripts, arcane almost abstract tribal elements, a camel, musical instruments, and more than a smattering of erotica. Here at Christie's we are delighted to be hosting his auction, in the Rooms in which he began his life in the art world. It was here that he founded the Islamic Art department that, following in his footsteps, it has been my pleasure to run. We are really pleased that the sale includes the magnificent Behzad manuscript; it also has the Rupert Cup that was his constant companion in the last years, as well the silver memento mori pomander reputed to be from James II. We hope that each lot reflects an aspect of Oliver, each has its own Oliver story.

William Robinson, Christie's International Head of Group, World Art



I first met Oliver Hoare in the basement of Christie's in the very late 1960s while he was examining some Persian carpets. He had an insatiable thirst for discovery. Soon after, he was in charge of all Islamic art, an area which he pioneered for the auction house before embarking on a hugely successful career as an independent dealer.

Throughout our friendship Oliver was perhaps the greatest enthusiast on whatever subject he chose. Our lives were all the richer for having known him.

Giuseppe Eskenazi

## OLIVER HOARE – THE STORYTELLER



*'Two men looked out from their prison bars; one saw mud, the other saw stars'.*

I remember our father tirelessly repeating the above to us throughout our childhood. For those who knew him it will be quite clear which of these two men he represented and have little doubt too that before long he would have weaved enough magic into that cell that his companion, too, would soon lift his eyes. And when he did, they would be guided through the constellations until they were wide open to the wonders of the world, to its enormous purpose and possibilities.

This ability of my father to transform every moment – however ordinary or mundane – into a celebration was lent to every dynamic throughout his life, and so often the means by which he would achieve this was his extraordinary gifts as a storyteller. Few who spent any time with him would leave without their head held higher, their mind enriched and a broad smile stretched by tales old and new, funny and tragic, true and imagined.

Of all these stories it was those of his life that were most fascinating of all, and to listen to them was to be transported through time and place. They took us into the smoky bars of bohemian Paris where he once sang his songs to earn his keep, onto the trains and buses on which he spent days crossing Europe to reach the Islamic lands that so fascinated him, into the intrigue of Istanbul and the wilds of Iran, through the captivating quirks and charms of the London art market, onto the building blocks of museums in the Middle East, and to the sides of his teachers whose memories glowed brightest of all.

So entwined into these stories of his life were those of the objects which passed through his hands and which he revered with such respect; each of these stories a tribute to how they had all informed, entertained, thrilled and nourished him. He once wrote he believed the function of a work of art was 'to make us dream' and I'm sure that sentiment was entirely mutual; these objects arrived at his door because of his ability to understand them, to recognise their true function and beauty, and to present them in a way true to both. When eventually they left his watch, they did so re-animated and with a glint in their eye: Every Object Tells A Story, but none left unrewarded.

Similarly, the dreams inspired by these objects were often responsible for his greatest triumphs, encouraging him to pursue the improbable, quite often even the impossible. Never was this better illustrated than his eventual success in 1994 to return the so-called 'Houghton Shahnameh' - one of the most beautiful manuscripts ever produced - back to the Iranian Government after three years of extraordinary negotiations. To explain how, as was so often his way, he would recite a story:

*'A man walking beside the Caspian Sea observed another man crouched at the sea's edge, spooning yoghurt from a small tin bowl into the lapping waves. 'What are you doing?' he enquired.*

*'I am trying to turn the Caspian Sea into a lake of durgh [a traditional drink made of yoghurt, water, salt and herbs, for which the correct proportion of each ingredient is essential].'*

*The man said, 'You are mad, how can you turn the Caspian into a sea of durgh with your small bowl of yogurt?'*

*'I know,' said the crouched man, 'but supposing it takes, what a beautiful durgh it will be!'*

Despite a career handling a myriad of such masterpieces it was often modest objects to which he was most strongly drawn: 'we can connect with the whole world on a much more profound level through the possession of even the most modest objects of different cultures,' he wrote. These were so often the unlikely tools for his greatest ambitions, his search for knowledge and his search for truth. So it also proved with stories - 'the springboards into infinite mystery' as he once described a body of Sufi tales he admired above all others. Often it was these he chose to tell us as children and when we asked if the story was true, he would answer:

*'No it's not true, it's truer than true. If something has happened once, you can say that a story about it is true. These stories describe things that are happening all the time. That is why they are truer than true'.*

I hope the objects in his collection will continue to inspire laughter, thought and illuminate all onto whom they eventually land, as they did my father. With whom in mind let us briefly return to those two men looking out from their prison bars, who are by now bathed in the full light of a harvest moon, their bars vanished between reams of laughter and song, their bellies full of the most delicious durgh they have ever tasted, filled by the bewitching beauty of life, by all its magic and mystery.

Damian Hoare



# OLIVER HOARE - ARISTOCRAT OF THE SPIRIT



*'I suppose that those who develop an interest in spiritual matters are born with this tendency inherent in them. Looking back, it seems irrefutable, since from an early age it was clear to me that the spiritual dimension of life was by far the most important aspect of human existence'.*

O.H.

There were many Oliver Hoares and throughout his life they exerted a fascination on men and women of all ages from every walk of life. Oliver was at ease with everyone and he made no distinctions. He had all the gifts. His brilliant intelligence ranged not merely over his special interest in the Islamic world but encompassed music, boxing, (at which he excelled when at Eton), archery, falconry, botany, printmaking - at which he became an adept - and so much else. His curiosity devoured new experiences and new knowledge. But then his imagination would transform this knowledge into Oliver's own original story. Because for Oliver everything was part of a story. To be present when Oliver took a work of art in his hands and spoke was to witness a magician at work - a magician who had thought deeply about his subject and who surprised with the unexpected fact that illuminated his story.

How to describe Oliver’s voice for those who never heard him? It was musical but an instrument like no other that had the soothing effect of a lullaby on a new-born child. It had all the notes of the finest claret of which he was a connoisseur and somehow as he caressed the words, he seemed to express the passing of time. As in his graceful written prose he found a way of expressing complex ideas simply so that the listener came away uplifted and informed.

He was a born storyteller in direct line from the one described by Tolstoy who sat by his grandmother’s bedside and every night began a new story until she fell asleep. Oliver’s Russian mother was an important influence throughout her long life. Her interest in the development of her spiritual intuition led to her becoming a disciple of Gurdjieff and Ouspensky. Oliver’s father Reginald Hoare belied his traditional appearance and upper-class background by joining in his wife’s quest for an awakening of the interior life. Both Oliver’s parents had careers in intelligence and the parallel world of espionage shares similarities with the world of arcane knowledge and mysticism that can only be penetrated by the initiates after following many false trails. Idries Shah, whose classic work on Sufism - that situates it as a mode of thought beyond the frontiers of Islamic mysticism – and his brother Omar Ali-Shah were to become friends and an inspiration to Oliver and his mother. Their magnetic personalities exercised a determining influence on their lives and Oliver spoke of them as among the great men of the twentieth century.

I first met Oliver when he joined Christie’s in the 1970s. With his black hair cascading to his shoulders and his impeccable casual chic he left a trail of broken hearts. Not intentionally, for Oliver was always the most considerate of companions. What struck me then was his unerring eye. He zeroed in on the unusual and the more interesting of the works of art and seemed to know things that I did not know. Where had he acquired all this knowledge? His friend of that time Bruce Chatwin was also a connoisseur of the unknowable, but I always felt that he learnt from Oliver not only how to appreciate the Oliver mysteries that are in plain sight but also his much-lauded literary gifts bear the imprint of Oliver’s clarity of expression.

Oliver sang for his supper when a student in Paris with songs he had composed and accompanying himself on his guitar. He more than once had Jean-Paul Sartre and Simone de Beauvoir rapt among his listeners at La Coupole. Juliette Greco - the muse of Saint Germain - became an ardent admirer and friend. The casually elegant young Englishman with just sufficient a trace of an accent cut a memorable swathe in the nightlife of Paris at that time.

He read widely and remembered. He had devoured the classics but was always seeking out the unconventional and alternative point of view. I once tried to catch him out by asking him if he had read Wilkinson’s book on the first printings of the Syriac New Testament and he responded by quoting from it. He committed reams of poetry to memory and could recite from many of Shakespeare’s plays. No one had a wider circle of acquaintances and friends.

He was an inveterate traveller and as a young man he did it the hard way. On his frequent journeys to Iran and the other countries of the near east he would spend several days on trains. He was like a magnet to strangers. I recall more than once walking with him in the street and his being approached usually by a young woman. Oliver was always polite and helpful and would ask a question or two and the stranger would go away having learnt something, for Oliver was a born teacher.

I had the good fortune to spend time with Oliver during the years that his life was drawing to a close. Oliver had become reflective and said more than once how fortunate he was to have met Diane and without whose support he would not have been successful. In all my years in the art world Oliver stood head and shoulders above us all. The breadth of his knowledge and understanding of works of art has never been equalled and for those of us who knew him he will forever be an inspiration.

Cyril Humphris



When I took over directorship in The David Collection in 1985 Oliver Hoare was already a long and well established name in the Islamic art world and he kept his position as one of the most influential art dealers – if not the most influential – within the field until shortly before he passed away.

I can hardly think of a single important collection - public as well as private - where he hasn’t been involved at some point, and in some cases he has been a major formative force.

This leading position was partly due to the fact that Oliver Hoare was extremely well connected and knew all the old collections spread over the Middle East, Europe and America, partly due to his own personal taste and feeling for objects of importance – be they rare, intriguing or just beautiful. He has handled myriads of highly important and valuable objects, but a peep into his gallery would also open the visitor’s eyes for the unexpected, unusual, interesting and unseen.

This unusual eye was supported by an unusual mind. He knew his field very well but was also extremely open-minded and unorthodox. An evening spent in Oliver’s company was never boring but highly enjoyable and inspiring. Luckily for me I had many of them over the years, and as the objects he sold to our museum, these evenings shine like pearls on a string.

Kjeld Folsach, Director, The David Collection





1

**A SILVER-PLATED COPPER-MOUNTED  
OAK CONTRABASS BALALAIKA**  
NORTH AMERICAN, EARLY 20TH CENTURY

With steel strings  
69½ in. (177 cm.) high, overall

£3,000-6,000

US\$3,800-7,500  
€3,400-6,700

**PROVENANCE:**

Acquired at the Masterpiece Fair, London, 2015 (winner of the Best Folk Object) by Oliver Hoare.

**EXHIBITED:**

London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 282.

American interest in the *balalaika*, the traditional Russian string instrument, developed as result of the performances of Vasily Vasilievich Andreyev, himself a great proponent of Russian folk music and the *balalaika*, in the early twentieth-century, coinciding with the 1917 Revolution and the influx of Russians to the United States.



2

**A TRUMPET**  
DEMOCRATIC REPUBLIC OF THE CONGO

On a modern metal stand  
18 in. (45.7 cm.) long

£3,000-5,000

US\$3,800-6,200  
€3,400-5,600

**PROVENANCE:**

Baptist Missionary Society Collection, United Kingdom  
Christie's, South Kensington, 26 September 1989, lot 92  
Desmond Morris Collection, United-Kingdom  
Finch & Co, London, to Oliver Hoare

**EXHIBITED:**

London, Damian Hoare, *An Exhibition of Music*, 2017, no. 33

~3

**A LARGE SLIT DRUM (KENTONGAN)**  
INDONESIA, 20TH CENTURY

Made of a hollowed trunk, with a large vertical slit, painted with lotus flower petals, a star and inscriptions in loose *naskh* script, and beater  
86½ in. (220 cm.) long, 18 in. (46 cm.) diam. (2)

£1,000-2,000

US\$1,300-2,500  
€1,200-2,200

**EXHIBITED:**

London, Oliver Hoare, *Every Object Tells a Story*, 2015, no. 55  
London, Damian Hoare, *An Exhibition of Music*, 2017, no. 33

Our slit trunk drum owes its shape from earlier slit drums made of bronze. Such a drum, attributed to 13th century Java is kept at the Metropolitan Museum, New York (1987. 142. 30). Others, mostly attributed to various Indonesian islands and dated to the 13th and 14th centuries are published by Arlo Griffiths and Pauline Lunsingh Scheurleer, *Ancient Indonesian Ritual Utensils and their Inscriptions: Bells and Slitdrums*, Arts Asiatiques, Vol. 69 (2014), pp. 129-150.

Modern *kentongan* appear to be mostly made of wood and used in official ceremonies, religious rituals and as means to attract the attention of crowds in public spaces.





■~4

#### A PAINTED IVORY AND BONE-INLAID STRINGED INSTRUMENT (TAMBURI)

GWALIOR, INDIA, 19TH CENTURY

The body painted with Ganesh flanked by peacocks above Rama and Sita enthroned, the lower register painted with two cows, the reverse showing Rada and Krishna amidst floral sprays and surrounded by attendants, Brama and other gods, the handle with further figural motifs and foliated scrolling garland

38½in. (98cm.) long

£5,000-8,000

US\$6,300-10,000

€5,700-9,000

#### PROVENANCE:

Christie's, 10 March 1987, lot 116

Christie's South Kensington, The Saeed Motamed Collection - Part II, 7 October 2013, lot 301

#### EXHIBITED:

London, Oliver Hoare, *Every Object Tells a Story*, 2015, no. 53

Another *tamburi* with similar decoration attributed to 19th century Gwalior is in the Victoria and Albert Museum (IM.238-1922, Robert Skelton, *The Indian Heritage. Court Life and Arts under Mughal Rule*, London, 1982, cat. 565, p.165.)

5

#### THREE STICKS

POSSIBLY TURKEY, 19TH CENTURY OR LATER

Possibly drum sticks, each shaft consisting of spiralling baleen along a core of bamboo, two with shoulders of twisted copper wire, two with double tip, the longer with tip replaced with flaring silver finial

Larger 20¼in. (51cm.) long

(3)

£300-500

US\$380-620

€340-560

6

#### A LADY DRUMMING

QAJAR IRAN, 19TH CENTURY

Oil on canvas, standing, playing the drum, a riverine landscape in the background

57in. (144.8cm.) high, 34½in. (87.8cm.) wide

£20,000-30,000

US\$25,000-37,000

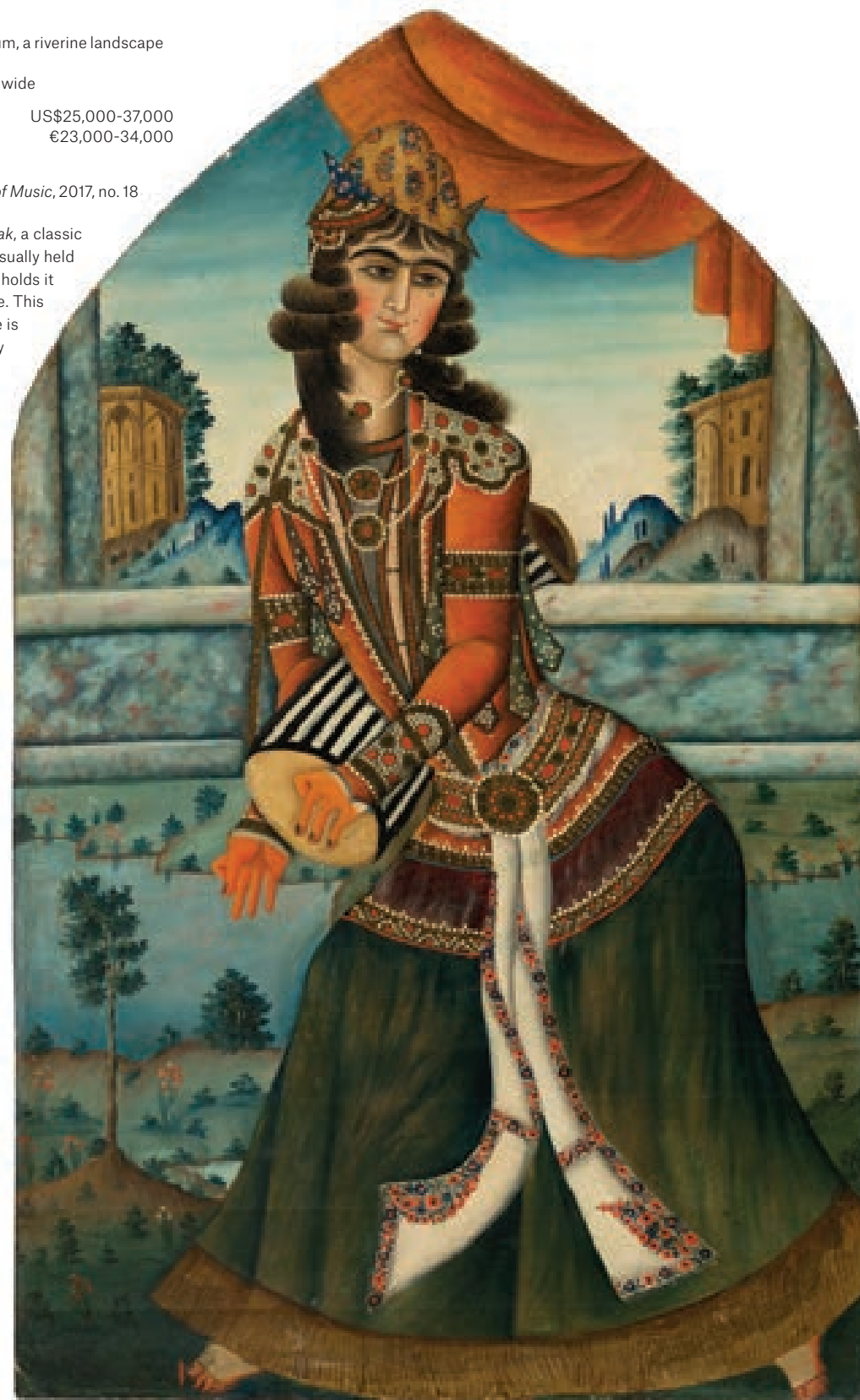
€23,000-34,000

#### EXHIBITED:

London, Damian Hoare, *An Exhibition of Music*, 2017, no. 18

The drum played by this lady is a *tonbak*, a classic form of Iranian traditional drum. It is usually held more horizontally – our drummer here holds it at an unusually jaunty downward angle. This is a rare subject to find, although there is another female *tonbak* player, by a very different artist but wearing a similar hat, in the Shalva Amiranashvili State Art Museum of Georgia (inv.no.OD 859; Irina Koshoridze and Marina Friedman, *Qajar Portraits*, Tbilisi, 2004, no.3).

The really unusual feature of this painting is however the background. The artist does not seem to have worked out whether the drummer is drumming inside or out. The architectural interior elements of a normal painting are all there, but all painted such that the interior and exterior are visually almost blending together. Maybe, in a most atypical Iranian interior, the lower wall is painted with a *trompe l'oeil* landscape.





7

### A BYZANTINE GOLD BUCKLE CIRCA 7TH CENTURY AD

The hook with a peacock engraved onto the square-shaped plate, the hoop and loop hinged onto an elongated and waisted plate, chip carved, punched and engraved with a double headed snake following the edge, surrounding a crocodile seen from above, two stylised dolphins and foliate design above, the reverse with three separately-cast loops for attachment 4in. (10.2 cm.) long; 65.4 grams

£7,000-9,000

US\$8,800-11,000  
€7,900-10,000

#### PROVENANCE:

With Lennox Gallery, London, February 1999.

For a similar gilt copper-alloy example decorated with a crocodile enclosed by a double-headed snake, *cf.*, C. Entwistle and N. Adams, *Intelligible Beauty. Recent research on Byzantine jewellery*, London, 2010, p. 21, no. 7; and for another example in gold *cf.*, E. Garam, 'Über die Beziehung der byzantinischen Goldschnallen und der awarenzeitlichen Pseudoschnallen', in *Kontakte zwischen Iran, Byzanz und der Steppe im 6.-7. Jahrhundert*, Budapest/Naples/Rome, 2000, 222, fig. 3.1-3.



8

8

### A SILVER MOUNTED RED AGATE SEAL RING THE SEAL TIMURID IRAN, 15TH CENTURY, LATER MOUNTED

With plain band and shoulders, with the setting engraved with criss-cross pattern, the hard stone inscribed *nada 'Ali prayers* 1 1/2 in. (3.5 cm.) high

£1,500-2,000

US\$1,900-2,500  
€1,700-2,200

#### EXHIBITED:

London, Oliver Hoare, *Every Object Tells a Story*, 2015, no. 140



9

9

### A SILVER AND NEPHRITE JADE SEAL, LATER MOUNTED AS A RING THE SEAL TIMURID IRAN, 15TH CENTURY, LATER MOUNTED

The band with open work lower shank, the octagonal setting engraved with stylised scrollwork, the shoulder with a flowerhead flanked with griffin heads, the stone engraved with *nada 'Ali prayers* 1 1/2 in. (3.5 cm.) high

£1,500-2,500

US\$1,900-3,100  
€1,700-2,800

#### EXHIBITED:

London, Oliver Hoare, *Every Object Tells a Story*, 2015, no. 141

10

### PORTRAIT OF ZEB AL-NISA, BEGUM SAMRU (1751-1836)

PROBABLY DELHI, NORTH INDIA, CIRCA 1820-1830

Oil on canvas, she sits on a chair covered with red velvet, under a heavy red curtain, she wears a white Kashmir shawl and a white dress over blue trousers, rows of pearls around the neck and a *turra*, she smokes a *huqqa*, a window opening on a forested landscape to the right, framed 33 x 28 1/2 in. (84 x 71.5 cm.)

£5,000-7,000

US\$6,300-8,700  
€5,700-7,900

#### PROVENANCE:

Anonymous sale; Christie's, South Kensington, 12 June 2014, lot 174.

#### EXHIBITED:

London, Oliver Hoare, *Every Object Tells a Story*, 2015, no. 120

For a discussion on Begum Samru and comparable portraits of her, see Linda York Leach, *Mughal and other Indian Miniatures in the Chester Beatty Library*, volume II, London, 1995, pp.788 – 798. For an extensive description of Begum Samru's extraordinary life from dancing girl to political heavy-weight, see *Every Object Tells a Story*.



10

11

### A STANDING PORTRAIT OF AN OTTOMAN COVERED LADY

EUROPE OR OTTOMAN TURKEY, 19TH CENTURY

Oil on canvas, framed 13 3/4 x 10 1/4 in. (34 x 26 cm.)

£3,000-5,000

US\$3,800-6,200  
€3,400-5,600

#### EXHIBITED:

London, Oliver Hoare, *Every Object Tells a Story*, 2015, no. 70

Despite the plain background of our portrait, the composition fo this painting relates to that of a series of portraits of Ottoman ladies executed in situ by George de la Chapelle, a Frenchman who followed French diplomats to the Ottoman Court. His portraits were then engraved by Noël Cochin and published, with a dedicatory letter from La Chappelle to the Comtesse Fiesque, in Paris in 1648 under the title *Recueil de divers Portraits des principales Dames de la Porte du grand Turc, tirés au naturel sur les lieux, et dédiés à madame la comtesse de Fiesque*.

The similarity of composition would suggest that our veiled lady was likely painted by a later European visitor familiar with de la Chapelle's work.



11





(front)

■12

**A DOUBLE-SIDED CARVED MARBLE  
SCALLOPED MEDALLION**  
20TH CENTURY

Of Timurid Central Asian inspiration, with radiating  
arabesques, on metal stand  
26¾in. (68cm.) high, with stand

£2,000-3,000

US\$2,500-3,700  
€2,300-3,400



(back)



■13

**A GIANT FOOT**  
ITALIAN, CLASSICAL STYLE

Marble foot; wearing a roman sandal; with iron elements on top  
and side  
47 x 31½ x 19¾in. (119 x 80 x 50 cm.)

£15,000-25,000

US\$19,000-31,000  
€17,000-28,000

**EXHIBITED:**

London, Oliver Hoare, *Every Object Tells a Story*, 2017, β.



**14**  
**A BRONZE 'QILIN' SCROLL WEIGHT**  
CHINA, 17TH/18TH CENTURY

The crouching mythical beast cast with flame scrolls to its haunches and forelegs and its backbone well defined  
4½ in. (12.2 cm.) long

£600-900 US\$750-1,100  
€680-1,000

**PROVENANCE:**  
Collection of Barbara Harding, 23 October 2017



**15**  
**A BRONZE LEOPARD**  
BENIN STYLE, 20TH CENTURY

Bearing an indistinct stamp  
18¾ in. (48 cm.) high

£3,000-5,000 US\$3,800-6,200  
€3,400-5,600

**PROVENANCE:**  
The British Empire and Commonwealth Museum Collection, Bristol, sold Woolley & Wallis, Salisbury, 20 September 2017, lot 261, to Oliver Hoare

**EXHIBITED:**  
Bristol, British Empire and Commonwealth Museum, *Breaking the Chains*, 23 April 2007 - October 2008

*'The function of a work of art is to make us dream.'*  
O.H.





16

**A BASSA HEADCREST**  
YABASSI VILLAGE, CAMEROON  
7⅞ in. (20 cm.) high

£8,000-12,000  
US\$10,000-15,000  
€9,000-13,000

**PROVENANCE:**  
Important European Private Collection, sold  
Christie's, New York, *Origins. Masterworks of African and Oceanic Art*, 17 May 2018, lot 9, to Oliver Hoare

**LEOPARDS AND FOES: A RARE BASSA HEADCREST**

This awe-inspiring head, with its skull-like presence, can be considered as the apogee of Bassa art. While the facial plane of most other Bassa sculptures is conceived very flat, with just slightly raised features, this head was sculpted as a true three-dimensional work of art. Underneath raised eyebrow arches, deep-set eyes give this hitherto unknown head an intense gaze. From the abstract nose, two strong nasolabial folds descend, framing the mouth. The latter is reduced to its essence: long vertical parallel bars possibly referring to the long teeth of the leopard. This abstraction is reinforced by the absence of lips and lack of separation between the upper and lower teeth. Although such a representation is very rare, it is not entirely unknown. In his magnum opus *Arts Anciens du Cameroun* (1986), Pierre Harter illustrated three statues with a similar treatment of the teeth from the Banka Kingdom (pp. 256-257, fig. 287-288). Both lateral sides of the head have pierced holes that end up at the bottom and served to attached the object to a fiber structure. The whole has a deep patina reflecting a prolonged use and long ritual life. Within the limited corpus of Bassa art, this rediscovered head can be rightfully considered as a masterpiece of its genre.

The Bassa (also spelled Basa or Basaa, not to be confused with the Liberian Bassa) are a Bantu group who originally lived along the Atlantic coast of what is now Cameroon. Displaced by the Duala and early European traders they were obliged to migrate inland and settled around the trading village of Yabassi in the rainforests. Due to its scarcity, the material culture of the Bassa has remained under the radar in most publications on the art of Cameroon. Unlike the Grassfields kingdoms, the rain forest art area has yet to be studied in depth. Only through the field-work of several missionaries of the Basler Mission in the first decades of the twentieth century we have some information on their artistic production. Several objects collected by this mission were donated to the collection of the Museum für Völkerkunde in Basel, Switzerland (now Museum der Kulturen). In 1994, Bernhard Gardi organized the first and only exhibition on the art of this forgotten region: *Kunst in Kamerun. Waldland und Grasland: Ausgewählte Stücke aus den Sammlungen des Museums für Völkerkunde Basel und der Basler Mission*. Another group of Bassa objects is in the collection of the Museum für Völkerkunde in Leipzig. One headdress with its fiber construction still intact, formerly in the Bally Museum (Schönenwerd, Switzerland), and acquired in 1911 – in a style similar to the Leipzig group – was sold in Germany in 2007 (Zemanek-Münster, 12 May 2007, lot 332).

This headdress was most likely worn on top of a performer's head during the dances of the Bassa's *Koso* society, an ancient institution of the communal societies of the forest regions of Cameroon. *Koso* had several major roles in the pre-colonial era. First and foremost, it provided entertainment, through dances, music, and mask performances for its members, but also for the ancestors, who were imagined as being present and witnessing these feasts. Through the powers of *Koso*, the ancestors would help keep enemies and evil forces at bay, regulate the weather, and use their benevolent powers to the advantage of the community. This head seems to combine human and animal features – the elongated teeth could refer to the leopard; an animal conceived to be a symbol of strength, tenacity, agility and vitality – virtues considered necessary for any well-organized society that aspired to order, peace and stability.



17

EMBRACING LOVERS

SCHOOL OF ABU'L-HASAN GHAFARI, QAJAR IRAN, THIRD QUARTER 19TH CENTURY

Gouache on paper, two lovers lie on the floor in amorous embrace, the man wearing red and white floral robe and the woman in green jacket and dark shirt, other clothes strewn around them, behind them a series of windows with elaborate geometric frames, one window open and with three housemaids peering in, one brandishing a duster and another a stick, the interior with European-style chair and large white cushion, laid down on gold-speckled blue ground, trimmed, some old creases and one side unfinished  
Painting 8¾ x 13 3/8in. (22.3 x 34cm.); folio 12 x 14 7/8in. (30.5 x 37.8cm.)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

PROVENANCE:

Anonymous sale; Christie's, London, 23 October 2007, lot 192.

Anonymous sale; Christie's, London, 8 October 2015, lot 67.

EXHIBITED:

London, Oliver Hoare, *Every Objects Tells a Story*, 2017, no. 226.

The work of Abu'l-Hasan, Sani' al-Mulk demonstrates a change in the aesthetic of Qajar painting in the mid-19th century (Julian Raby, *Qajar Portraits*, London, 1999, p.53). The artist began his career as a pupil of Mihr 'Ali, but none of his early works survive and it is therefore unclear as to whether his painting began in a style more typical of Fath 'Ali Shah's reign. He was appointed the *naqqashbashi* (chief painter) of the court of Muhammad Shah in 1842 (Yahya Zoka, *Life and Works of Sani' Ol-Molk* 1814-1866, Iran, 2003, p. 21) and was sent to study in Italy and Paris, a factor which began to manifest itself in a European-influenced realism in his work that was new to Persian painting.

The expressive power of his portraits - as demonstrated here in the stylised yet strong features of his subjects - led Abu'l-Hasan to the art of caricature and he became the illustrator to the court newspaper, *Ruznama-i vugayi-i ittifaqiya*. Alongside the more traditional depictions of Qajar notables, he showed a capacity for the merciless caricature of their attendants and the religious classes (Julian Raby *op. cit.*, p. 53). This tendency is very much visible here in his depiction of the three housemaids, where his skill in the art of caricature is demonstrated in the shocked yet humorous expressions as they stare both at the lovers and the viewer. These housemaids, and particularly the two to the right with their accentuated expressive features, bear a very strong resemblance to the two shocked characters, who similarly peer in through a window at an amorous couple in a larger oil on canvas which sold in these Rooms, 17 April 2007, lot 284. A closely related work signed by Mirza Baba Naqqash bashi was sold at Sotheby's London, 8 October 2014, lot 79, while a small gold box with top enamelled with another similar scene, signed by Muhammad Hassan Afshar and dated 1262/1845-6 was sold in these Rooms, 26 October 2017, lot 161.

Perhaps as a natural result of the new realism that was becoming commonplace in his work and that of his contemporaries, Abu'l-Hasan became known for demonstrating a strong psychological presence in his art. This is visible in the contrast between the soft features of the couple, particularly that of the lady, and the near-caricatures of the housemaids. Indeed, Zoka mentions that Abu'l-Hasan's playful and humorous natures is most conspicuous in his group portraits, where the physical and temperamental diversity of his subjects allows the artist a greater degree of depth by sarcastically contrasting their individual particularities (Zoka, *op. cit.*, 2003, p. 70).

Like so many objects in this collection, one of the main reasons for Oliver Hoare to buy this painting was that it made him laugh, almost uncontrollably. At the same time, he found its combination of European realism and the Japanese shunga print fascinating, and a reflection of later 19th century cosmopolitan Iran.

Oliver Hoare was amused to find a black square in Christie's catalogue obscuring the view. We reproduce the painting here in full, as we imagine he would have appreciated the full picture.





**18**  
**TWO COPPER ALLOY SHIVA FACED COVERS**  
**(EKHAMUKHA LINGAS)**  
 INDIA, 19TH CENTURY OR LATER  
 Each extensively rubbed, the larger with darker incrustations  
 Larger 4¾in. (12cm.) high (2)  
 £500-800 US\$630-1,000  
 €570-900

**19**  
**AN ENGRAVED GILT COPPER SHRI YANTRA**  
 INDIA  
 Cast, the diagram formed by interlocking triangles radiating out from a raised central bosse (*bindu*)  
 14in. (35.6cm.) square  
 £1,500-2,500 US\$1,900-3,100  
 €1,700-2,800  
**EXHIBITED:**  
 London, Oliver Hoare, *Every Object Tells a Story*, 2012, no. 21



**20**  
**A BACTRIAN STONE RITUAL OBJECT**  
 CIRCA LATE 3RD-EARLY 2ND MILLENNIUM BC  
 The red stone with white inclusions, of waisted cylindrical form, the flat ends with shallow grooves  
 11 in. (28 cm.) high  
 £5,000-7,000 US\$6,300-8,700  
 €5,700-7,900  
**PROVENANCE:**  
 With Mansour Gallery, London, July 1998.

**21**  
**A POLISHED SANDSTONE LINGAM**  
 KHMER, ANGKOR PERIOD, ANGKOR OR BAYON STYLE, 12TH/13TH CENTURY  
 The surface polished with square base and octagonal middle section rising to cylindrical top  
 18 in. (46 cm.) high  
 £4,000-6,000 US\$5,000-7,500  
 €4,500-6,700  
**PROVENANCE:**  
 With Seward Kennedy, New York or London, 1971 or prior.  
 Seward Kennedy's Cabinet of Curiosities; sold Christie's, South Kensington, 22 November 2016, lot 68 to Oliver Hoare.  
**EXHIBITED:**  
 London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 191

A lingam is the phallic emblem of Shiva. It also represents an abstract symbol of the Hindu trinity with Brahma (the creator) standing for the square base, Vishnu (the preserver) for the mid-section and the phallic-shaped domed top for Shiva, both the destroyer and the creator. In Indian philosophy it also symbolises the cosmic pillar that connects heaven and earth, an understanding adopted by Hindu followers in South East Asia.

A comparable sandstone lingam was sold from the Doris Wiener Collection at Christie's, New York, 20 March 2012, lot 166.



*'The purpose of collecting should not be limited to becoming rich through the investment in one's purchases, but to become enriched through the possession of what one has acquired.'*

O.H.



22

**A HEXAGONAL POTTERY TILE**

MAMLUK DAMASCUS, SYRIA, CIRCA 1420-50

The blue and black painted decoration consisting of a string instrument and its bow amidst a swaying floral tendril 6¼in. (15.9cm.) across

£1,500-2,500

US\$1,900-3,100

€1,700-2,800

23

**FOUR SQUARE IZNIK POTTERY TILES**

OTTOMAN TURKEY, CIRCA 1575

Each painted with a floral rosette issuing six swirling floral tendrils within a bole-red lobed roundel against a green field, lobed palmettes to each corner, on white ground

Each 10in. (25.4cm.) square

(4)

£7,000-10,000

US\$8,800-12,000

€7,900-11,000

Tiles from the same cartoon are used to surround the *mihrab* in the Mesih Mehmet Pasha Mosque. This mosque, whose patron was briefly Grand Vizier under Sultan Murad III, was built in 1585. Other examples of the design are in the Sadberk Hanim Museum (Ara Altun, John Carswell and Gonul Öney, *Turkish Tiles and Ceramics*, Istanbul, 1985, no.1.71, p.44), the Hetjens Museum, Dusseldorf (J. Zick-Nissen, *Islamische Keramik*, exhibition catalogue, Düsseldorf, 1973, no.345, pp.235-6) and other collections. Others have sold in these Rooms, 12 October 2004, lot 27, and more recently 13 April 2010, lots 236 and 237, and 16 April 2012, lot 248.





**AN ILLUSTRATION FROM A FRASER ALBUM: MAWLAWI SALAMAT ALLAH OF MATHURA WITH A DISCIPLE AND A MUSICIAN**  
DELHI OR HARYANA, NORTH INDIA, CIRCA 1815-1819

Opaque and transparent pigments on paper, each figure identified in *nasta'liq* in black ink and pencil, mounted, framed and glazed, with an Eyre and Hobhouse typed label on the reverse of the frame  
12½ x 16½in. (31 x 42 cm.)

£40,000-60,000

US\$50,000-75,000

€45,000-67,000

**PROVENANCE:**

Collection of William Fraser (1784-1835) and James Fraser (1783-1856), thence by descent Malcolm R. Fraser, Esq., sold, Sotheby's London, 7 July 1980, lot 20  
Eyre and Hobhouse Gallery, London

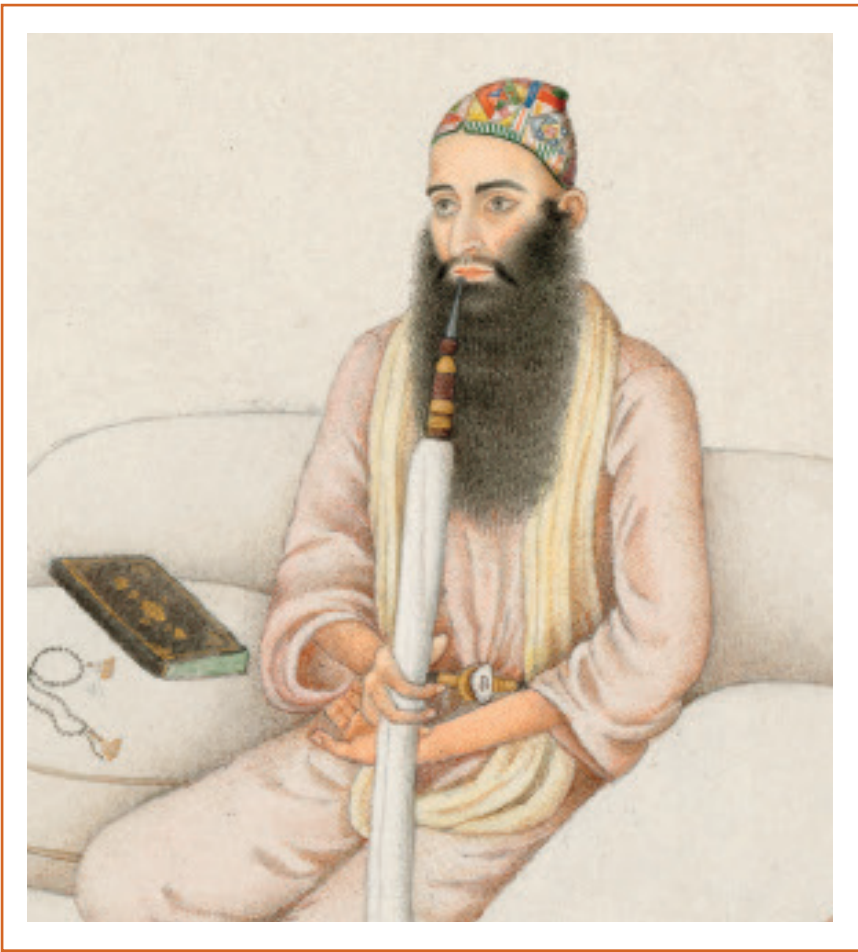
**LITERATURE:**

Mildred Archer and Toby Falk, *India Revealed: The Art and Adventures of James and William Fraser 1801-35*, London, 1989, no. 70, p.98  
Oliver Hoare, *The Silent Orchestra: Musical Instrument from Islamic Lands*, London, 2005, cover image

**ENGRAVED:**

(right to left) Ghafil Beg, disciple of Mawlawi Sahib. Mawlawi Salamat Allah, inhabitant of Mathura. Nur Muhammad, sitar player, former inhabitant of Nizamgarh.

This watercolour is from a series of illustrations commissioned by William Fraser (1784-1835) and his brother, the amateur artist and author, James Baillie Fraser (1783-1856). William Fraser, like many Scotsmen in the eighteenth and nineteenth century, travelled to India and arrived in Bengal in 1799. He joined the service of the East India Company and spent most of his career as Assistant to the Resident at Delhi. His brother joined him in India in 1814. Between 1815 and 1819 the brothers commissioned various drawings and watercolours of individuals and groups of figures to serve as a record of local life in Delhi and its neighbouring areas.



The Fraser Albums are considered amongst the earliest and one of the finest groups of Company School pictures to be produced in India in the 19th century. These drawings have 'not only made a great contribution to knowledge of the work of Indian artists in early nineteenth-century Delhi, but provide an unsurpassed record of life in and around the old Mughal capital before chaos and the new British administration brought that rich culture to an end' (M. Archer and T. Falk, *India Revealed The Art and Adventures of James and William Fraser 1801-1835*, London, 1989, p. 57). The Fraser collection represents the diverse range of people to be seen in Delhi and its environs. There are remarkably naturalistic portraits of local noblemen and their courtiers, dancing girls, musicians, Afghan horse-dealers, ascetics and villagers, recruits from Skinner's Horse, a regiment formed by Colonel James Skinner who was a great friend of the Fraser brothers. The brothers also commissioned works while travelling through the Himalayas with James Skinner at the time of the Anglo-Nepal War in 1814-15. (J.P. Losty and *Malini Roy, Mughal India – Art, Culture and Empire*, London, 2012, pp.221-223).

Many of the drawings in the Skinner Album, commissioned by James Skinner between 1820-30 and attributed to Ghulam 'Ali Khan, now in the British Library (Add.Or.1243-1283) are versions of the compositions in the Fraser pictures. Mawlawi Salamat Allah from our watercolour is also depicted in the Skinner Album, where he is identified as 'Moulvie Salaamut Oolah (of Cawnpore)' (Add.Or.1250; Mildred Archer, *Company Drawings in the India Office Library*, London, 1972, no.169 (viii), p.199).

The names of all the artists who worked on the Fraser pictures are not known but several have been attributed to artists such as Ghulam 'Ali Khan from Delhi, Lallji and his son Hulas Lal from Patna, and the 'Fraser Master'. Ghulam 'Ali Khan, who had worked under the patronage of the Mughal court, was initially considered the main artist for the Fraser Albums. This was partly due to his employment with James Skinner and the Frasers and his subsequent involvement with the Skinner Album. The Eyre and Hobhouse label on the reverse of the frame attributes our watercolour to Ghulam 'Ali Khan. Scholars now disagree with this attribution based on his relatively poor execution of figures in otherwise incredibly fine architectural scenes, such as the *Divan-i Khas in the Delhi Palace* in the British Library (Add.Or.4694), ascribed to Ghulam 'Ali Khan and dated 1817. The earliest known portraits by him are on ivory of the Mughal Emperor Akbar II and his son Mirza Salim which date from circa 1827, later than the Fraser Albums (Losty and Roy, *ibid.*, pp.217-222). For further discussion on Ghulam 'Ali and his work, see William Dalrymple and Yuthika Sharma, *Princes & Painters in Mughal Delhi, 1707-1857*, New Delhi, 2012, pp.41-51.

The Fraser Albums were sent back to Scotland in 1819 and discovered amongst the papers of the Fraser family in 1979. The majority of the illustrations were subsequently sold at three auctions in 1980 at Sotheby's, London and New York, and are now dispersed among a number of public and private collections worldwide. Recently sold Fraser illustrations at auction include Sotheby's London, 19 October 2016, lot 19; Bonhams, London, 8 April 2014, lots 299, 300, 301; Christie's, South Kensington, 7 October 2009, lot 139; Sotheby's, London, 22 March 2007, lot 172.

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**



25

**AN ENGRAVED AND REPOUSSE  
SILVER BEAKER**

POST SASSANIAN IRAN,  
8TH-10TH CENTURY

The flaring body rising from a plain base, two rows of repoussé bosses on a field of palmettes, a geometric register above  
3in. (7.5cm.) high

£6,000-8,000

US\$7,500-10,000  
€6,800-9,000



26

**A GOLD KOFTGARI DISH**  
NORTH INDIA, 19TH CENTURY

With sloping rim and cusped edges, the overall decoration with floral arabesques and meandering vine, the cavetto with three unidentified couplets in Persian in praise of the owner in *nasta'liq* script within calligraphic cartouches  
14 3/4in. (36.3cm.) diam.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



27

**A CUT-GLASS BELL SHAPED HUQQA BASE AND  
ITS KOFTGARI STEEL FURNACE AND WIND SHIELD**  
THE BASE, POSSIBLY IRELAND, THE FURNACE, STEM  
AND PIPE, INDIA, LATE 19TH CENTURY

The base ribbed, the shoulders cut with repeating lozenges, the furnace with floral patterns arranged in foliated cusped medallions, with hexagonal patterned cut-glass mouthpiece  
The base 9 1/4in. (23.5cm.) high

£4,000-6,000

US\$5,000-7,500  
€4,500-6,700

**EXHIBITED:**  
London, Oliver Hoare, *Every Object Tells a Story*,  
2012, no. 15

Oliver Hoare's immediate reference was to Alice in Wonderland and to the 'caterpillar sitting on a toadstool puffing away'.





**28**  
**A POLYHEDRON CUT FROM A SEYMCHAN METEORITE**  
RUSSIA  
The 60-sided polyhedral cut to triangular faces. Modern cutting.  
4¼in. (11cm.) diameter  
5.4kg

£5,000-8,000	US\$6,300-10,000
	€5,700-9,000

**PROVENANCE:**  
Acquired from Pierre Delpuech, France

**EXHIBITED:**  
London, Oliver Hoare, *Every Object Tells a Story*, 2017, no 267



**30**  
**SPECIMEN OF RUBY ON MATRIX**  
AFGHANISTAN  
The 1½-inch crystal of natural form, on its host rock with smaller crystals visible.  
5 x 4 x 3in. (13 x 10 x 8cm.)

£200-300	US\$250-370
	€230-340



**29**  
**A FACETTED AND DOMED RED JASPER IMPLEMENT**  
NEAR MIDDLE EAST OR INDIA, 9TH-14TH CENTURY OR LATER  
Possibly a large game piece or paper burnisher, on square base  
2½in. (7cm.) high

£800-1,200	US\$1,000-1,500
	€900-1,300

**EXHIBITED:**  
London, Oliver Hoare, *Every Object Tells a Story*, 2015, no.129

The shape of the example below relates to early chess pieces. Four domed and facettted examples kept at the Metropoltian Museum New York, including three made of jet and another of ivory, are attributed to the western Islamic lands and dated to a period from the 8th to the 14th century (1972. 9. 31, 1972. 119. 5, 37. 75. 20 and 1974. 98. 1). The Museum notes the ivory piece was excavated at Sbaita, Palestine. However, each New York example is of notable smaller size which may suggest a later dating or function for our piece.



**31**  
**A LARGE BYZANTINE AUBERGINE GLASS WEIGHT**  
CIRCA 6TH-7TH CENTURY AD  
The disc-like weight stamped on one side in a quincunx with five identical box monograms with the Greek letters Rho-Delta-Epsilon  
5½ in. (14 cm.) diam.  
313 grams

£1,000-1,500	US\$1,300-1,900
	€1,200-1,700

**PROVENANCE:**  
Acquired in March 1997.

**EXHIBITED:**  
London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 200

For a similar large weight in the British Museum collection, measuring 10 cm across and stamped five times cf. D. Buckton, *Byzantium: Treasures of Byzantine Art and Culture*, London, 1994, no 83 (BM 1986.0602.1).



**32**  
**FRANÇOIS-MARIE BANIER (B. 1947)**  
Chez Monsieur Hoare, 2011

Gelatin silver print with ink, flush-mounted on aluminium  
Signed, dated three times and variously annotated in ink (image)  
image/sheet/flush-mount: 31 x 46 ¾ in. (78.7 x 118.7 cm.)  
This work is unique.

£20,000-30,000	US\$25,000-37,000
	€23,000-34,000

**EXHIBITED:**  
London, Oliver Hoare, *Every Object Tells a Story*, 2015, no. 187

This work shows some of Oliver's favourite objects on a table in his gallery. This unique print was produced especially for Oliver Hoare by his friend the photographer.

**33-34 No Lots**





35

**A FLINT HAND AXE**

POSSIBLY ENGLAND, LOWER PALEOLITHIC

A knapped pear-shaped form, shaped to fit right hand. On fitted stand.  
9in. (23cm.) high

£1,500-2,500

US\$1,900-3,100

€1,700-2,800

36

**A GROUP OF FIVE FLINT DAGGERS**

DENMARK, LATE NEOLITHIC

Each of slender knapped form, one carries a sky-blue patina to reverse.

The longest 8in. (20cm.)

(5)

£15,000-20,000

US\$19,000-25,000

€17,000-22,000

**PROVENANCE:**

Four with label 'DENMARK Rosehill Collection 1924'

**EXHIBITED:**

London, Oliver Hoare, *Every Object Tells a Story*, 2017, α

37 No Lot



38

**A GOLD-DAMASCENED PEARL MERCHANT'S WEIGHING SET**

IRAN, EARLY 20TH CENTURY

With brass trays, the beam with elegant scroll works, the pillar with similar decoration, with suspension loop  
15¾in. (40cm.) high

£600-900

US\$750-1,100

€680-1,000

The scales above would have been made for a merchant who traded in jewellery, precious metals or pearls. It would have been part of a much larger set, including weights, various tools and implements, and possibly arms and pans for smaller scales, all contained in a lacquered box. Two such sets sold at Christie's London, 12 October 1999, lot 229 and 25 October 2018, lot 132.

39

**TWENTY NIELLOED SILVER AND COPPER-ALLOY MINIATURE BELLS**

KONYA, OTTOMAN TURKEY, 19TH CENTURY AND LATER

Each with slightly bulbous flaring end, nine bells with inscriptions in *naskh* script reading *Konya, Yadgar, Mulana*, 'Konya, in the memory of Maulana [Jalal al-Din Rumī]', on stand  
Largest 1½in. (3.8cm.) high

(16)

£600-900

US\$750-1,100

€680-1,000

Konya, a city in central Turkey, is the main centre of Sufism of the Mevlevi order and of pilgrimage. Mevlevi Sufism is focused on the teaching of its founder the Persian scholar, poet, theologian Jalal al-Din Rumi. Music, especially percussion instruments, are central to the Sufi rituals of worship. Those bells fashioned after the hat the Mevlevi dervishes wear were very likely meant as mementoes to the visitors to Konya and especially to the tomb of Rumi.





**40**  
**TWO GILT-SILVER ENGRAVED AND REPOUSSÉ PENDANTS**  
 POSSIBLY MEWAR, RAJASTHAN, NORTH INDIA,  
 19TH CENTURY OR LATER

The first with crowned face within flames, possibly Surya, surrounded by repeating leaves ; the second a cluster of hanging leaves and palmettes, each with two suspension rings applied with quatrefoils  
 Larger 5½in. (14cm.) across (2)

£800-1,200 US\$1,000-1,500  
 €900-1,300

**EXHIBITED:**  
 London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 229

The erstwhile royal state of Mewar was ruled by the Sisodias, a Suryavanshi Rajput clan, which claims descent from the Sun.

The symbol of the Sun was part of the heraldry of Mewar.



**41**  
**A FRAGMENTARY GREY SCHIST STUPA**  
 The square base figural panels depicting unidentified scenes of the lives of the Buddha, the dome with leaves and a seated figure within a niche, now nearly all lacking  
 6¾in. (17cm.) high

£3,000-5,000 US\$3,800-6,200  
 €3,400-5,600

**PROVENANCE:**  
 With Isao Kurita, Tokyo, Japan, early 1980's

**EXHIBITED:**  
 London, Oliver Hoare, *Every Object Tells a Story*, 2015, no.147

**LITERATURE:**  
 I. Kurita, *Gandharan Art*, vol. II, 1990, p. 310.



**42**  
**A GILT-LACQUERED STUCCO FIGURE OF A LAMA**  
 TIBET, 18TH-19TH CENTURY

The gilt and polychrome-decorated robed figure seated in *dhyanasana* with his right hand held in *vitarka mudra*, left hand resting on his lap  
 9½ in. (24 cm.) high

£4,000-6,000 US\$5,000-7,500  
 €4,500-6,700

**EXHIBITED:**  
 London, Oliver Hoare, *Every Object Tells a Story*, 2015, no.146



43

**A TINNED COPPER BEGGAR'S BOWL (KASHKUL)**  
CENTRAL ASIA, 19TH CENTURY OR EARLIER  
On lobed foot, the lower register with squat medallions amidst dense foliage, the upper register with a couplet from the *diwan* of Rudaki Samaqandi (d. 941 AD) in *nasta'liq* script  
5½in. (13.7cm.) long  
£2,000-3,000 US\$2,500-3,700  
€2,300-3,400

The Persian word *kashkul* represents the oval or boat-shaped beggar's bowl made of coco-de-mer, metal or wood that dervishes carried and used to collect donations. Kashkuls often bore inscriptions and supplications in Arabic and Persian, and sometimes depicted well known religious scenes. For a full discussion on the *kashkul* and the origin of its form please see A.S. Melikian-Chirvani, 'From the Royal Boat to the Beggar's Bowl', *Islamic Art*, Vol. IV, 1991, pp.3-111).

A similarly shaped tinned copper beggar's bowl to ours, although of earlier date and of larger size, sold at Christie's London, 6 October 2011, lot 115.



~44

**A COCO-DE-MER BEGGAR'S BOWL (KASHKUL), AN INSCRIBED STEEL CRUTCH AND ONE SET OF PRAYER BEADS (TASBIH)**  
QAJAR IRAN AND OTTOMAN TURKEY, 19TH CENTURY AND LATER  
The bowl engraved with a large cusped medallion issuing palmettes amidst dense floral ground, two calligraphic registers above, the upper register with Nad-i 'Ali prayer in Arabic, the lower register with Persian couplets on Imam 'Ali, including *al-Asma al-Husna*, with steel suspension chain; the crutch of square and circular section, the armrest fashioned as a snake inscribed with an unidentified couplet, the owner's and maker's name, dated AH 1304/1886 AD; the *tasbih* strung with ninety-nine wooden beads, together with two Bektashi star ornaments  
The beggar's bowl 10in. (26cm.) long; the crutch 27½in. (70cm.) (4)  
£1,000-2,000 US\$1,300-2,500  
€1,200-2,200  
**ENGRAVED:**  
The owner's name : Ahmadi Touran; the maker's name: Isma'il Ulhaqa Qurban



~45

**A COCO-DE-MER BEGGAR'S BOWL (KASHKUL), A GOLD DAMASCENED STEEL CRUTCH AND ONE SET OF PRAYER BEADS (TASBIH)**  
IRAN, 19TH CENTURY AND LATER  
The bowl engraved with a seated Sufi ascetic within a cusped medallion against scrolling foliage, two calligraphic palmettes above and below, another cartouche with a seated ruler; the crutch of typical shape with square section, the body with *Nad-i 'Ali* prayer within two lobed calligraphic cartouches; the *tasbih* strung with hundred and one beads, together with a large Bektashi star ornament  
The beggar's bowl 9¾in. (24.9cm.) long, the steel crutch 27¼in. (69cm.) long (4)  
£2,000-3,000 US\$2,500-3,700  
€2,300-3,400

**EXHIBITED:**  
London, Oliver Hoare, *Every Object Tells a Story*, 2012, no. 26.

A characteristic note by Oliver Hoare in his catalogue ends: *The true source of the nut (coco-de-mer) was discovered in 1768, it was believed to grow on a mythical tree at the bottom of the sea. The nuts were much in demand from the 16th century onwards for the cabinets of curiosities of nobles and kings across Europe, and commanded high prices. Their pleasing resemblance to a woman's buttocks is reflected in its archaic botanical name, Ludoicea callipyge, which in Greek means 'beautiful rump'.*

46

**A SILVER-INLAID COPPER-ALLOY MANGO-SHAPED SCENT BOTTLE**  
NORTHERN INDIA, 19TH CENTURY  
With elegant floral spray, stopper lacking, with suspension ring  
2in. (5cm.) high  
£500-700 US\$630-870  
€570-790

Comparable mango-shaped bottles part of a larger group sold at Christie's South Kensington, 7 October 2011, lot 329, the Simon Digby Collection.







47

**HANS BALDUNG, CALLED GRIEN (1484-1545)**

*The Bewitched Groom*

Woodcut, 1544, on laid paper, without watermark, Hollstein's second, final state, a good but later impression of this rare print, printing unevenly in places, trimmed to the borderline lower right, otherwise with narrow margins, framed Block 13½ x 7⅞in. (34.4 x 19.8cm.); Sheet 13⅝ x 7⅞in. (34.5 x 20cm.)

£3,000-5,000

US\$3,800-6,200

€3,400-5,600

**PROVENANCE:**

Wilhelm Heinrich Ferdinand Karl von Lepell (1755-1826), Nassenheyde (Lugt 1672).

Kupferstichkabinett der Staatlichen Museen, Berlin (Lugt 1606), with their duplicate stamp (Lugt 234), numbered 'a. 86' in black ink.

**EXHIBITED:**

London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 9

**LITERATURE:**

Hollstein 237

48

**WENCESLAUS HOLLAR (1607-1677)**

*Muff with a Brocade Band*

Etching, 1645, on laid paper, without watermark, second, final state, a good impression of this rare print, starting to show wear in places, with small margins, framed Plate 3 x 2¼in. (7.5 x 7cm.); Sheet 3⅝ x 3in. (8 x 7.8cm.)

£2,000-3,000

US\$2,500-3,700

€2,300-3,400

**PROVENANCE:**

British Museum, London (Lugt 302), with their duplicate stamp (Lugt 305).

G. A. Cardew (1865-1942), London (Lugt 1134).

Unidentified, Initials HB in an Oval (not in Lugt).

**EXHIBITED:**

London, Oliver Hoare, *Every Object Tells a Story*, 2015, no. 105

**LITERATURE:**

Pennington 1950; New Hollstein 795

Oliver Hoare writes of this: *My first encounter with Hollar's fur muffs took place in the Queen's Gallery, Buckingham Palace, in the context of an exhibition in 2008 entitled: 'Amazing Rare Things'. There they were, eight of them, laid out in a case. I found them astounding, surreal even, with a palpable soft erotic charge'.*

49

**AFTER ALBRECHT DÜRER**

*Knight, Death and the Devil*

Engraving, 1513-1550, on laid paper, without watermark, trimmed slightly into the borderline in places, otherwise with thread to narrow margins, framed Image, Sheet 9½ x 7¼in (24.2 x 18.5 cm.)

£1,000-2,000

US\$1,300-2,500

€1,200-2,200

**PROVENANCE:**

Charles Scarisbrick (1801-1860), Wrightington (Lugt 522).

**LITERATURE:**

Bartsch 98a; Meder, Hollstein 74; Schoch Mende Scherbaum 69



50

**FRANCISCO DE GOYA Y LUCIENTES (1746-1828)**

*Quien Se Pondrá el Cascabel al Gato?, from: Los Proverbios*

Etching with burnished aquatint and drypoint, circa 1824, on Auvergne laid paper, from the first edition of the four additional plates published in *L'Art*, Paris, 1877, with wide margins, framed Plate 9⅞ x 13¾in. (24.5 x 35cm.); Sheet 12⅞ x 17in. (31.3 x 43cm.)

£800-1,200

US\$1,000-1,500

€900-1,300

**LITERATURE:**

Delteil 222; Harris 268

51

**MELCHIOR LORCK (1526/27 - AFTER 1588)**

*Sultan Süleyman and the Süleymaniye Mosque, Constantinople*

Engraving, before 1575, on laid paper, watermark Coat of Arms with a Post Horn (see Heawood 2715, dated 1668), a very good impression of the second, final state, with margins, a short repaired tear at right, some flattened creases, generally in good condition Plate 14¾ x 12¾in. (37.4 x 31.4cm.); Sheet 16⅞ x 13in. (41 x 33.2cm.) 16th Century

£4,000-6,000

US\$5,000-7,500

€4,500-6,700

**EXHIBITED:**

London, Oliver Hoare, *Every Object Tells a Story*, 2015, no. 111

**LITERATURE:**

Bartsch 14; Hollstein 35

The plate was altered in the second state in 1688 to represent Ibrahim I (1615-1648) by removing the inscriptions relating to his predecessor Süleyman the Magnificent, and the addition of the title *IBRAHIM I* next to the turbaned figure.





52

GERMAN SCHOOL, 18TH CENTURY

A two-tailed fox with his catch of a mallard, together with an albino fox and an albino marten in a wooded landscape

oil on canvas  
40 x 58% in. (101.6 x 148.8 cm.)

£3,000-5,000

US\$3,800-6,200  
€3,400-5,600

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 30 September 2008, lot 679.

EXHIBITED:

London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 237.

The two-tailed fox, known as the Oranienburg Fox, and the albino fox and pine marten were all preserved in the Royal Treasure Chamber of Art and Natural Objects in Berlin. In a continuation of the Enlightenment spirit, such cabinets of curiosities were a source of inspiration for artists well into the eighteenth century.



53

UTAGAWA KUNISADA (JAPANESE: 1786-1864)  
MEMORIAL PORTRAIT OF HIROSHIGE

Woodblock print, signed *Toyokuni ga*, published by Uoya Eikichi, 1858,  
9th month  
Vertical oban: 14 ¼ x 10 in. (36.3 x 25.4 cm.)  
23 x 18 ¾ in. (58.5 x 47.6 cm.) (including frame)

£1,500-2,000

US\$1,900-2,500  
€1,700-2,200

PROVENANCE:

Henri Vever (1854-1943), Paris (red seal lower left)

EXHIBITED:

London, Oliver Hoare, *Every Object Tells a Story*, 2015, no.147

LITERATURE:

Sotheby's, London, *Highly Important Japanese Prints from the Henri Vever Collection: Final Part*, 30 October 1997, lot 158.

This print honours Utagawa Hiroshige (1797-1858), and features a farewell poem by Temmei Rojin. The seated Hiroshige wears a kimono bearing his monogram *Hiro*, and holds Buddhist rosary beads. The inscription details the date of Hiroshige's death (6th day, 9th month, 1858), and declares Hiroshige, Kunisada and Kuniyoshi as the three great masters of *Ukiyo-e*. The same print is in the collection of the Metropolitan Museum of Art, New York, accession no. JP2832, go to: <https://www.metmuseum.org/art/collection/search/53719>

The fact that this print came from the collection of Henri Vever would have been an important factor for Oliver Hoare. Vever formed one of the most impressive of all collections of Persian and Mughal painting in the late 19th and early 20th centuries, now all at the Freer Sackler Gallery, Washington D.C.



(part lot)

54

OLIVER HOARE (1945-2018)

Three Linocuts

including *A Cat in Profile*, and *Two Dogs*, on very thin Japan paper, each initialed in ink and numbered 1/20, with wide margins, each framed  
Block 192 x 298 mm., Sheet 370 x 500 mm. (and smaller)

(3)

£300-500

US\$380-620

€340-560



(part lot)

56

OLIVER HOARE (1945-2018)

Three Linocuts

including *Tree from a Window*, *Tree* and *Two Pigeons*, on very thin Japan paper, each initialed in ink and numbered 1/20, with wide margins, each framed  
Block 260 x 170 mm., Sheet 370 x 250 mm. (and similar)

(3)

£300-500

US\$380-620

€340-560



58

MAN RAY (1890-1976)

Poire d'Erik Satie

Lithograph in colours, 1969, on wove paper, signed in pencil, numbered 116/120, published by Edition Kung, Tokyo, with wide margins, framed  
Image 18 x 11½ in. (45.5 x 29cm.); Sheet 24 x 17½ in. (61 x 44.5cm.)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

PROVENANCE:

With Vita Giallo, New York.  
Seward Kennedy (1925-2015), London; his sale, Christie's South Kensington, 22 November 2016, lot 195, where acquired by Oliver Hoare

EXHIBITED:

London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 325

LITERATURE:

Anselmino 45



59

MAN RAY (1890-1976)

Cadeau

Cast iron multiple with brown patina and metal tacks, 1921, annotated with the artist's name and titled in white paint on the handle, numbered 4822/5000, published by Luciano Anselmino, Turin, 1974  
6½ x 3¾ in. (16.5 x 9.9 cm.) overall

£500-700

US\$620-870

€570-790

EXHIBITED:

London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 324

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work and that it will be included in the catalogue raisonné of the Objects and Sculptures of Man Ray, currently in preparation.



60

MAN RAY (1890-1976)

The Father of Mona Lisa, from: SMS #3

Offset lithograph in colours, 1969, on thin wove paper, from the edition of 2000, published by The Letter Edged in Black Press, New York, the full sheet, framed  
Image, Sheet 10½ x 6¾ in. (27 x 17.3cm.)

£800-1,200

US\$1,000-1,500

€900-1,300



(part lot)

55

OLIVER HOARE (1945-2018)

Two Linocuts

including *Horse Head* and *Seated Man with a Unicorn Head*, on very thin Japan paper, each initialed in ink and numbered 1/20, with wide margins, each framed  
Block 200 x 195 mm., Sheet 450 x 300 mm. (and smaller)

(2)

£300-500

US\$380-620

€340-560



(part lot)

57

CLARK WORSWICK

Cascades between Preslang & Tannin, 1880s, after Bourne & Sheppard, Cat. # 3185

Digital carbon print, printed later.

Signed, titled, dated and numbered '6/30' in ink (verso)

Image: 15¼ x 18½ in. (38.7 x 47 cm.)

Sheet: 17 x 22 in. (43.2 x 55.9 cm.)

This work is number six from an edition of thirty.

Sold with this lot is a linocut of the same subject by Oliver Hoare.

(2)

£1,000-2,000

US\$1,300-2,500

€1,200-2,200

61

A 'MARILYN LIPS' WOOL UPHOLSTERED SOFA

AN EDITION BY GUFRAM, CIRCA 1972 OR LATER

33 in. (84 cm.) high; 81 in. (205.5 cm.) wide; 31 in. (79 cm.) deep

£2,000-3,000

US\$2,500-3,700

€2,300-3,400

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 14 September 2016, lot 308.

EXHIBITED:

London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 323

After the 'Mae West' model originally designed by Salvador Dali and Edward West. One of these original sofas was sold from the Edward James Foundation; Christie's, London, 15 December 2016, lot 30 (£725,000, including premium).



MAN RAY (1890-1976)

*A l'heure de l'observatoire - Les amoureux*

Lithograph in colours, 1970, on wove paper, signed in pencil, inscribed ESSAY (sic), a rare trial proof before the edition of 150 published by J. Petithory, Paris, with wide margins, framed  
Image 14 x 35½in. (35.4 x 90cm.)

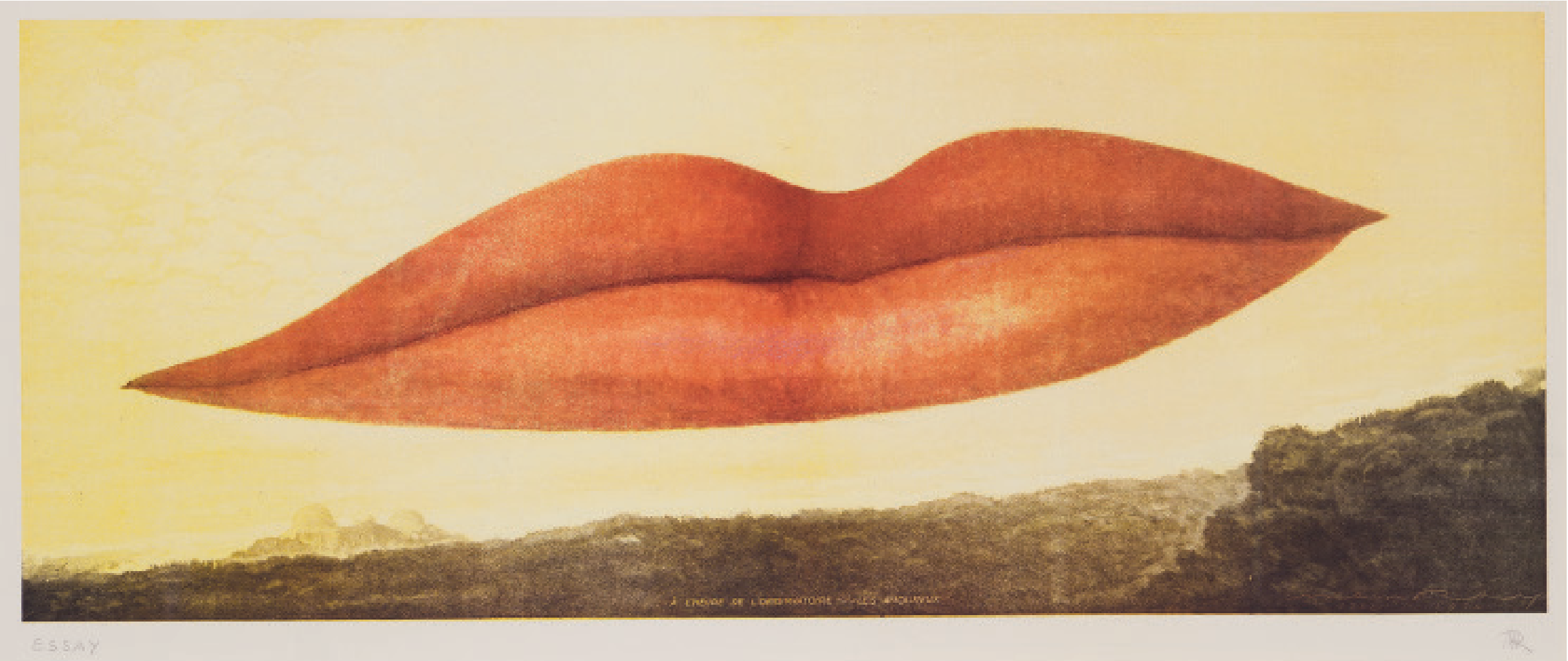
£30,000-50,000      US\$38,000-62,000  
€34,000-56,000

**EXHIBITED:**  
London, Oliver Hoare, *Every Object Tells a Story*,  
2017, no. 332

**LITERATURE:**  
Anselmino 15

*A l'Heure de l'observatoire - les amoureux* (*Observatory Time - the Lovers*) is one of Man Ray's most celebrated images. This lithograph is based on the painting of the same name which was executed from 1932-34. Depicting the lips of the photographer Lee Miller, floating in a sky above the Paris observatory, the painting was made in response to the ending of their relationship in 1932, and has become an icon of surrealism.

This colour trial proof is printed with a yellow background hue, rather than the blue of the standard edition. Only one other impression of this colour variation has appeared at auction in the last thirty years (Sotheby's, London, 22-23 March 1995, lot 526).



*‘This famous image of Lee Miller’s lips, floating over the Paris Observatory against the morning sky, remains one of the most haunting expressions of Man Ray’s nostalgic despair, and the enduring scar that her loss inflicted on him.’*

O.H.



63

A SKULL POMANDER

ENGLISH, 17TH CENTURY

Silver; an apple opening and containing a skull; the apple with bite marks and an inscription reading 'A.D. 1628/ From Man/ Came Woman/ From Woman/ Came Sin/ From Sin/ Came Death'; the interior of the apple with silver-gilt cavity; the skull crowned with a wreath, and containing a miniature depicting Christ leading the souls out of Limbo with the inscription 'Post mortem, vita/ Ooeternitas'; set in a leather-box  
Skull: 2 in. (5 cm.) long; apple 3¼ in. (8.3 cm.) high

£12,000-18,000 US\$15,000-22,000  
€14,000-20,000

**PROVENANCE:**  
Possibly, King James II of England.  
Ralph Bernal (1784-1854).  
Bernal Collection, Christie's London, 23rd April 1855, lot 3506.  
Lord Londesborough.  
With Mrs How, London, mid-20th century.

**EXHIBITED:**  
London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 273.

**LITERATURE:**  
'The Bernal Collection', *The Times*, 27 April 1855, p. 5.  
T. Wright, *Ancient, Medieval, and Renaissance Remains in the possession of Lord Londesborough*, London, 1859; drawing by Frederick Fairholt, p. 63.  
E.F. King, *Ten Thousand Wonderful Things*, London, 1860  
Detroit Free Press, January 1880.  
*The Connoisseur*, London, vol. 93, part 2, 1934.

This extraordinary skull pomander would have been carried as a protection against infection or as a useful article to modify bad smells. The name derives from the French *pomme d'ambre*, meaning apple of amber. The present pomander would also have had a philosophical meaning for its owner. The skull form served as a memento mori, a reflection on human mortality, emphasised by the miniature painting to the interior depicting

Christ saving souls from Limbo. The apple which encases the skull, has bite marks to the outside and an inscription which relates to the creation of man and to humanity's lapse into sin when Eve took a bite of the apple in the Garden of Eden.

The early provenance of the pomander has yet to be fully unravelled. It was first documented when it was sold at Christie's in 1855 as part of the famous Ralph Bernal collection sale which lasted for thirty-two days including 4294 lots. Four years later it was included in a catalogue of the collection of Lord Londesborough. For this catalogue Frederick Fairholt drew the apple and skull pomander; on the exterior of the apple in addition to the surviving inscription 'From Man Came Woman From Woman Came Sin From Sin Came Death' the drawing shows a royal crown with the initial 'JR', a reference to James II of England who ruled until his death in 1701. That this crown and the initials 'JR' are no longer to be seen on the apple is explained by a story recounted by Commander How in the mid-20th century, as told by his wife, Mrs How, who was a pre-eminent silver dealer based in London. Mrs How noted that when she owned the pomander she 'submitted it to the head of the Metalwork Department of one of our greatest museums, and he assured me that though the Skull and Apple container were genuine, and the inscription original, the lightly engraved crown and initials had obviously been put on by somebody at a much later date to give it a spurious association with James I. As the engraving was light he advised me to have it removed. This I did. A few months later he rang me up on the telephone to say he had made an interesting discovery; he had found an early reference to this particular object and a drawing of it showing the crown and "J.R.", which, in the circumstances, was conclusive evidence that they were of early date.' However, that the crown and initials were not mentioned in the catalogue entry in the Bernal sale of 1855 suggest that they could have been added in the four years between the sale and the 1859 catalogue of Lord Londesborough's collection.





■64

**AN ENGLISH MAHOGANY SERVING TABLE**  
OF GEORGE III-STYLE, LATE 19TH/EARLY 20TH CENTURY,  
POSSIBLY MADE EN-SUITE WITH THE WELLER POLEY CHAIRS

The solid top above a blind fret gothic frieze, on blind fret square chamfered legs, with pierced brackets, the top probably later and associated 35 in. (89 cm.) high; 84 in. (213.5 cm.) wide; 32 in. (81 cm.) wide

£3,000-5,000

US\$3,800-6,200

€3,400-5,600

Such fretwork, both pierced and 'blind' appeared on an elaborate suite of furniture known as the 'Weller-Poley' suite, sold by the Trustees of the J. H. Weller-Poley Will Trust, in these Rooms, 3 July 1997. A pair of card-table from the suite (lot 23) was sold for £38,900. Such 'Gothick' fretwork designs featured on chair-patterns in Thomas Chippendale's *Gentleman and Cabinet-Maker's Director*, 1754, pl. XXIV. Tables featuring the same fretwork design include: a side table illustrated in G. Beard and J. Goodison, *English Furniture 1500-1840*, London, 1987, p. 135, fig. 5; a pair of serpentine card tables sold Christie's, New York, 12 April 1996, lot 169; another serpentine card table from Earl Howe's collection at Gopsall Hall, Leicestershire illustrated in M. Harris & Son, *Antique Furniture and Works of Art*, London, n.d. (c. 1930), p. 49).

■65

**A SET OF FOUR MAHOGANY LARGE SIDE CHAIRS**  
ONE CIRCA 1840, PROBABLY IRISH, THE REST 20TH CENTURY

Of exaggerated proportions, each covered in red cotton, on cabriole legs 37½ in. (95 cm.) high; 26 in. (66 cm.) wide; 28½ in. (72 cm.) deep (4)

£1,200-1,800

US\$1,500-2,200

€1,400-2,000

**PROVENANCE:**

By repute, Westport House, Co. Mayo, Ireland.  
Acquired from Christopher Hodsoll, London.



■66

**A GEORGE III MAHOGANY LARGE LIBRARY TABLE**  
LATE 18TH CENTURY, IN THE MANNER OF GILLOWS

The gilt-tooled leather top with bowed and shaped ends above a frieze of panelled drawers, above two panelled doors revealing a conforming arrangement of eight drawers, the arrangement repeated to the reverse, each side with a further panelled door, revealing four smaller drawers, on plinth base 33½ in. (85 cm.) high; 109 in. (279 cm.) wide; 55 in. (140 cm.) deep

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

The Earls of Crawford and Balcarres, Haigh Hall, Wigan, Lancashire  
The Property of a Gentleman; sold Christie's, London, November 18, 1982, lot 135.  
with Partridge, London.  
Anonymous sale; Sotheby's, New York, 16 April 2005, lot 123.  
Acquired from Christopher Hodsoll, London.

The present house of Haigh Hall, Lancashire was built between 1827-1840 replacing an earlier house at a cost of around £100,000. The 24th Earl of Crawford and Balcarres was 'the classic representative' of eighteenth-century enlightenment' (see John Martin Robinson, *A Guide to the Country Houses of the North-West*, London, 1991, pp. 190-191). His son the 25th Earl was also responsible for the creation of one of the finest libraries at Haigh, which now forms part of the Rylands Library in Manchester.

This library table occupied a central position in the Gallery and was usually covered with tempting objects. Visitors to the gallery will remember that the drawers were always brimming with treasures.

■67

**OLIVER HOARE'S DESK CHAIR**  
**A NORTH ITALIAN WALNUT ARMCHAIR**  
SECOND HALF 18TH CENTURY, PROBABLY VENETO

Covered in close-nailed tan suede  
48 in. (122 cm.) high; 27 in. (68.5 cm.) wide; 24½ in. (62.5 cm.) deep

£800-1,500

US\$1,000-1,900

€900-1,700

This armchair can be seen in its customary position behind Oliver Hoare's desk in the photograph on page 2 of this catalogue.







(detail)

## 68

### A SILK HERALDIC RUG

POSSIBLY KASHAN, CENTRAL PERSIA, EARLY 20TH CENTURY

Touches of wear and corrosion, minor restorations, backed and mounted  
Unmounted; 6ft.4in. x 3ft.8in. (198cm. x 116cm.),  
Mounted; 6ft.8in. x 4ft.3in. (209cm. x 132cm.)

£25,000-30,000

US\$32,000-37,000

€29,000-34,000

#### ENGRAVED:

London, Oliver Hoare, *Every Object Tells a Story*, 2015, no. 125

The knot count is approximately 7H x 8V per cm. sq.

The design of this extraordinary and seemingly unique silk carpet remains somewhat of a mystery. Due to various technical characteristics, it seems likely that this rug was woven in central Persia in one of the ateliers in Kashan where the weavers were highly accomplished in weaving silks. The field design is divided into ninety-eight squares with alternating deep indigo and ivory backgrounds. Within each of the squares lies an individually drawn figure of heraldic, naturalistic or abstract form that is rich in moralistic, religious or mythical iconography. The mid-blue border is filled with a snaking angular vine that binds itself around a series of larger-scale parading animals and birds. Was the intention of this carpet to serve as a textual kaleidoscope of medieval bestiary? The bestiary was one of the great illuminated manuscript traditions of the Middle Ages. Encompassing

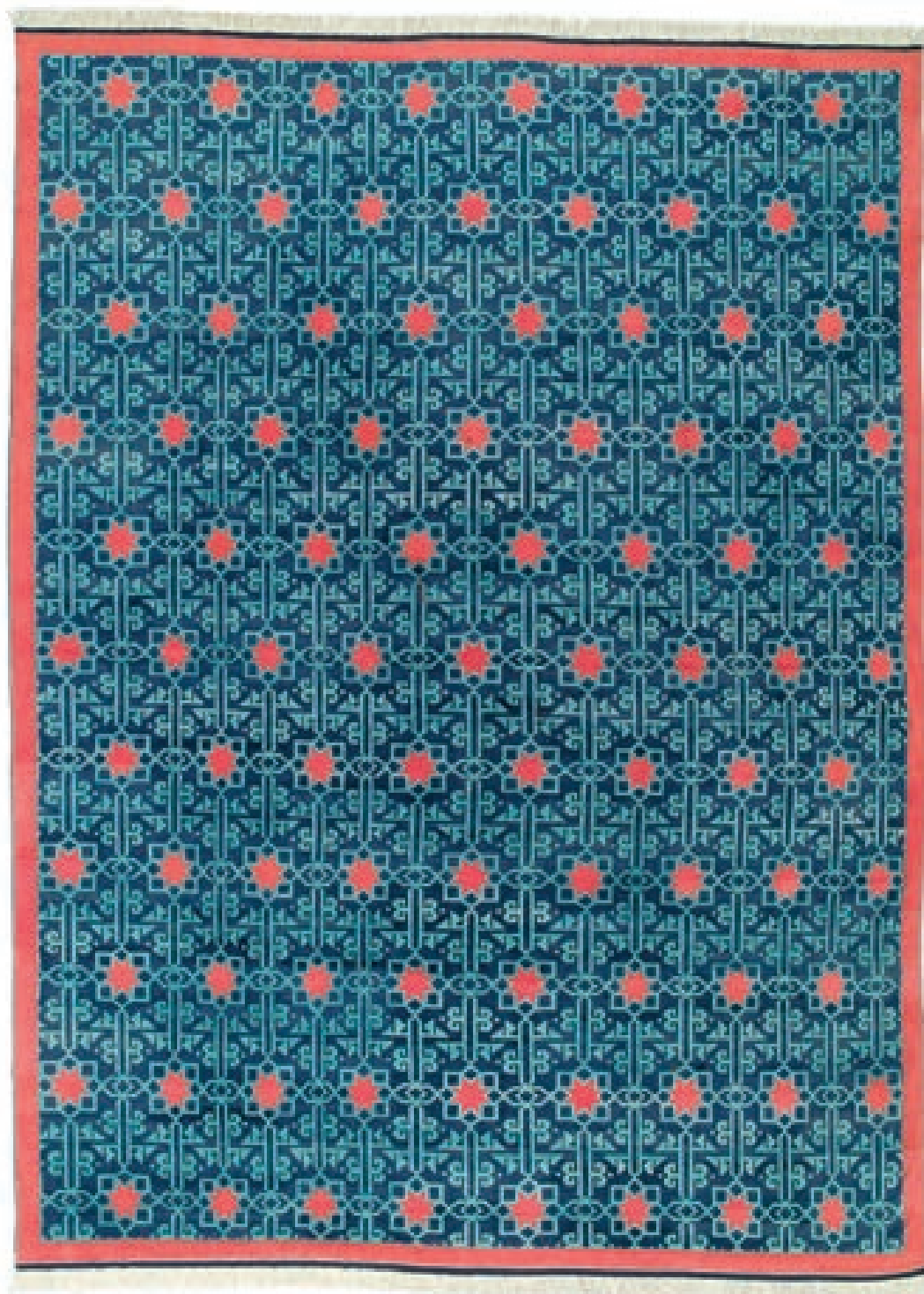
imaginary creatures, such as the unicorn, siren and griffin; exotic beasts, including the tiger, elephant and ape; as well as animals native to Europe, like the beaver, dog and hedgehog, the bestiary is a vibrant testimony to the medieval understanding of animals and their role in the world. So iconic were the stories and images of the bestiary that its beasts essentially escaped from the pages, appearing in a wide variety of manuscripts and other objects, including tapestries, ivories, metalwork and sculpture. For a fuller discussion on the subject see, E. Morrison & L. Grollemond, *Book of Beasts - The Bestiary in the Medieval World*, Getty Publications, 2019.

Interestingly, all of the figures depicted in the present lot are two or four legged and many are with wings, apart from the closest square to the center of the design which contains the rather surprising image of a common snail. Neither winged or with legs, this small creature is neither fierce nor bold. It is the personification of patience in life and encourages one to remain calm and tolerant.

Although a carbon date test, undertaken in 2014, yielded an early calibrated date range with a 95% confidence interval to the period 1475-1640 CE, a subsequent dye test of various coloured silks, carried out in the same year, revealed that a number of the dyes were of a synthetic nature. Indeed, the bright and dark red fibres in particular, contained a particular dye that was not discovered before 1907 which meant that the rug was unequivocally woven no earlier than this date. Despite this discovery the rug's appearance remains alluringly unique and its design an unresolved mystery.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■69

**A MODERN CARPET**

DESIGNED BY ADAM MUNTHE, ASAD COMPANY, TURKEY

A Seljuk inspired design, a few light surface marks, otherwise very good overall condition

19ft.3in. x 13ft.4in. (590cm. x 410cm.)

£800-1,200

US\$1,000-1,500

€900-1,300



■70

**A TEKKE CARPET**

WEST TURKMENISTAN, MID 19TH CENTURY

Even light overall wear and light corrosion, scattered small repairs and minor loss and damage

8ft.1in. x 6ft.8in. (247cm. x 210cm.)

£2,000-3,000

US\$2,500-3,700

€2,300-3,400





■71

**A TIBETAN 'TIGER' SADDLE COVER**  
SOUTH CENTRAL TIBET, CIRCA 1900

Localised spots of old moth damage, edged with an embroidered material with some loss, backed, mounted and framed behind glass  
3ft.5in. x 3ft.2in. (104cm. x 79cm.); framed: 4ft. x 3ft.2in. (122cm. x 97cm.)

£2,500-3,500

US\$3,200-4,400  
€2,900-3,900

**PROVENANCE:**

Purchased in Nepal by John Kasmin in the 1970's, from whom purchased by the present owner

**EXHIBITED:**

Hayward Gallery, London, 1988, followed by four years touring major European museums

**LITERATURE:**

Mimi Lipton, Exhibition catalogue, *The Tiger Rugs of Tibet*, London, 1988, p.16-17, fig.13.

Tibetan pile saddle rugs (*drumtse*) were primarily woven for those whom could afford the luxury of a horse such as the wealthy nobility, rich merchants, lamas or high ranking members of the military. Decorated with colourful geometric patterns they also featured figurative designs filled with auspicious lotus flowers, dragons, phoenix, lions and tigers, as in the present example. Designed to sit beneath or cover the saddle of the rider, they appear in various shapes and sizes and were woven of sheep, yak or goat hair with a distinctive knot. The 'cut Senneh loop' in conjunction with the 'Tibetan' knot makes the weavings produced there unique to Tibet, (Mimi Lipton, *The Tiger Rugs of Tibet*, London, 1988, p.129).

The shape of Tibetan saddle rugs is similar to those we know from Ningxia, Gansu and Inner Mongolia. The less common 'Butterfly' shape of the present lot is assumed to be modelled on English saddles imported from India in the early 20th century. This particular shape of rug was not intended to be used with the traditional Tibetan saddles, hence the absence of holes traditionally used for passing through the girth (Hallvard Kare Kuloy, *Tibetan Rugs*, Bangkok, 1982, p.30). A similar shaped, deep indigo top-saddle rug which is part of a complete set, was gifted by R. and L. Baylis to the Rubin Museum of Art, New York ('Saddle Rugs from China and Beyond', Koos de Jong, *Hali*, 169, p.77, fig.22). The sides of the present saddle rug are lined and edged with a simple blue and red cotton textile for protection against wear. A wider band bridges the two halves in order to extend them. Textiles in other colours and designs, such as the familiar *p'ulo* pattern are also occasionally used for these purposes. According to nomadic custom, earlier examples were knotted in wool on a wool foundation, and the more recent, late 19th and 20th century pieces, on a cotton foundation. This is based on the assumption that Tibetan nomads could not afford to buy cotton, a material they did not produce.

It would be hard to misinterpret the significance of the tiger that prowls through the bamboo on either side of this saddle cover. Bearing his teeth, his sharp claws splayed and his head held high, he fills each panel and is the absolute metaphor of power. The cover would most certainly have been intended for an illustrious figure. According to Mimi Lipton, only those in power and authority had the right to own or use tiger rugs whether it be to cover their horse or their throne as Songsen Gampo, the first king of Tibet, did in the 7th century, (Lipton, *op.cit.*, p.11). In his article on the subject, Koos de Jong, (*op.cit.*, pp.78-79) attempts to make sense of the chronological order of these weavings, with the earliest examples dating to around the 15th century, up to the most recent production in the first half of the 20th century. Those, such as the present lot, bearing more figurative patterns including auspicious figures and animals and which begin to resemble pieces from Suiyan-Baotou, were likely woven at the end of the 19th century into the first half of the 20th century.



■72

**A YOMUD CARPET**  
WEST TURKMENISTAN, MID-19TH CENTURY

Uneven wear, minor loss along one side, some stains and surface dirt, selvages frayed, one end missing a few knots to one corner  
10ft.4in. x 5ft.8in. (318cm. x 177cm.)

£2,500-3,500

US\$3,200-4,400  
€2,900-3,900





73

**A MAGHRIBI QUR'AN BIFOLIO**  
ANDALUSIA, 13TH-14TH CENTURY

Qur'an IV, *sura al-nisa'*, parts of vv. 149-151, Arabic manuscript on vellum, each folio with 5ll. of distinctive bold black *maghribi*, vocalisation in red, blue and yellow, losses to top and bottom of folios 9 x 8¼in. (23 x 20.7cm.)

£40,000-60,000 US\$50,000-75,000  
€46,000-68,000

**PROVENANCE:**  
Anonymous sale, Christie's, London, 6 October 2011, lot 159 to Oliver Hoare

This masterfully written Qur'an bifolio shows a very rare type of *maghribi* script for which our study has found no direct comparable example. It follows the general characteristics of the *maghribi* script as described by N. van den Boogert - the final *alif* is drawn from top to bottom, the stems of *alif*, *lam*, *lam-alif* and *ta/za* have club-like extensions to the left of their top point, the stem of *ta/za* is drawn diagonally, *qaf* and *fa* have unconventional diacritical points, final and separate *dal/dhal* are very similar to initial and medial *kaf* (Some notes on *maghribi* script: [http://www.islamicmanuscripts.info/reference/articles/boogert\\_notes\\_mag\\_hribi\\_script.PDF](http://www.islamicmanuscripts.info/reference/articles/boogert_notes_mag_hribi_script.PDF)). However, the present bifolio clearly surpasses the enunciated features. The variations in the thickness of the letters, the ligatures between the *lam-alifs*, the overlapping between letters of two separate lines, the thin line reserved within the length of upstrokes, simulating the passing of the *qalam* up and down the upstroke, show a high level of inventiveness and mastery.

The first examples of *maghribi* script can be dated to the 10th century. The script is not identified in Qur'an copies before the beginning of the 11th century however and the earliest known dated Qur'an in *maghribi* script was copied in 1090 AD (Uppsala University Library, Inv.nr. O.Bj.48, see Sam Fogg, *The Illuminated Word, The Qur'an, 650-1930*, London, 2008, cat.18 and F.Déroche in *L'art du livre arabe*, exhibition catalogue, Paris, 2001). Those of the 11th to 13th centuries are often written on folios of vellum very similar to ours, and with a curious purplish staining that affects some of the margins.

*Maghribi* Qur'ans are also known for their format which is always nearly square. Although very popular during the 13th and 14th century, it starts to be used during the Almoravid period (1069-1147 AD) as shown by the Uppsala university Qur'an, dated 1090 AD and written in a vertical (or square) format. Copyists from the Maghreb continue to use this format until the 19th century.

A copy of al-Jazuli's *Dala'il al-Khayrat* in the Bibliothèque Nationale written by the Moroccan calligraphier Muhammad ibn Abi'l-Qasim al-Qandusi al-Fasi (d. 1861 AD) and dated 1828-29 AD offers the closest comparison to our Qur'an bifolio. The script, although less controlled, shows almost identical features - thickness, curious ligatures, thin lines reserved within the upstrokes and sickle-like curves (Sheila S. Blair, *Islamic Calligraphy*, Edinburgh, 2006, p.570). Al-Qandusi is praised for his incredibly modern script but there is almost no doubt that he had access to the Qur'an from which our bifolio comes from before writing the *Dala'il al-Khayrat*. It must have been highly regarded example of mediaeval calligraphy to serve as a source for the 19th century calligrapher.

A carbon 14 test performed on the vellum by RCD Lockinge, (Ref RCD9220) is consistent with the proposed dating for this lot. Please refer to department for full details.



74

**74**  
**A LARGE FRAGMENTARY KUFIC BIFOLIO**  
NORTH AFRICA, 9TH CENTURY

Qur'an XIV, *sura ibrahim*, vv.43-52, Arabic manuscript on vellum, 10ll. of very elegant large *kufic* script, diacritics in red, waterstained, framed and glazed  
9 x 19in. (22.8 x 48.4cm.)

£3,000-5,000 US\$3,800-6,200  
€3,400-5,600

**75**  
**A LARGE KUFIC FOLIO**  
NEAR EAST OR NORTH AFRICA,  
9TH/10TH CENTURY

Qur'an XXXVIII, *sura saad*, part of v.55 to part of v.60, Arabic manuscript on vellum, 7ll. of black *kufic* script, each verse marked by a cluster of six gold roundels, diacritics in red, mounted, framed and glazed  
The folio 9¼ x 13½in. (23.5 x 33.2cm.)

£3,000-5,000 US\$3,800-6,200  
€3,400-5,600



75



76

**76**  
**A KUFIC QUR'AN FOLIO**  
PROBABLY KAIROUAN, TUNISIA,  
FIRST HALF 10TH CENTURY

Qur'an XXXVIII, *sura saad*, part of v.55 to part of v.60, Arabic manuscript on vellum, each side with 3ll. of sepia *kufic*, green and red vocalisation  
Folio 9½ x 13in. (23 x 33cm.)

£3,000-5,000 US\$3,800-6,200  
€3,400-5,600

**77**  
**TWO EASTERN KUFIC FOLIOS**  
EASTERN IRAN, 11TH/12TH CENTURY

Qur'an XVIII, *sura al-kahf*, part of v.16 and 18, black ink on paper, each with 5ll. of broken cursive script, vocalisation in red, gold roundel verse markers, in gold borders within thin black rules, mounted, framed and glazed  
Each 4¼ x 3½in. (12 x 8cm.)

£1,500-2,000 US\$1,900-2,500  
€1,700-2,300

Sheila Blair notes this type of script she identifies as broken cursive was popular in eastern Iran during the 11th, 12th, and possibly early 13th centuries (Sheila S. Blair, *Islamic Calligraphy*, Edinburgh, 2008, p.197). Consistently with the small group of extent manuscripts of this type, these two folios would have been part of a thirty volume set. The script is closely comparable to that of the folio sold in these Rooms, 6 October 2009, lot 3.



77





078

**A MAMLUK QUR'AN JUZ'**  
EGYPT OR SYRIA, LATE 14TH CENTURY

Comprising Qur'an VIII, *sura al-kaḥf*, v.57 to Qur'an XX, *sura al-taha*, v.135, Arabic manuscript on paper, 51ff., each folio with 7ll. of black *muḥaqqaq*, gold and polychrome rosette verse markers, occasional catchwords, opening illuminated bifolio, folio 1r. with illuminated medallion, repairs to the margins, in brown Ottoman morocco with scalloped medallion decoration, brown leather doublures  
Folio 9% x 6%in. (23.7 x 17cm.)

£5,000-8,000

US\$6,200-9,900  
€5,700-9,000

The illuminated title on f. 2r. is characteristic of the *Riqa'* used by Mamluk calligraphers at the end of the 14th century. A Mamluk *juz'* with closely comparable frontispiece illuminations was sold in these Rooms, 8 April 2008, lot 92, while another was sold at Sotheby's, 5 April 2006, lot 15. More recently, five comparable Mamluk *ajza'* were sold at Sotheby's, 9 October 2013, lot 46.



079

**SHAYKH MUSLIH AL-DIN SA'DI (D.1292 AD): BUSTAN**  
SAFAVID IRAN, 16TH CENTURY

Poetry, Persian manuscript on cream paper, 464ff. plus five flyleaves, 12ll. of black *nasta'liq* sometimes arranged in three columns with gold and black intercolumnar rules, some words and phrases picked out in gold and blue, headings in gold and blue within gold and polychrome illuminated panels, text within gold and polychrome rules, catchwords, opening bifolio with illuminated headpiece, four further bifolios with gold and polychrome illuminated headpiece surmounting text in clouds reserved against gold and polychrome ground, numerous Qajar illustrations within the text panels, final folio with colophon and a pasted, purported signature of Sultan Muhammad Khandan, flyleaves with later added owner's notes, in gilt and blind stamped brown morocco, brown leather doublures  
Text panel 5% x 2in. (14.6 x 7.4cm.); folio 8% x 4%in. (20.7 x 12.2cm.)

£2,500-3,500

US\$3,200-4,400  
€2,900-3,900





080

**RUKN AL-DIN AWHADI MARAGHA'I KNOWN AS AWHAD AL-DIN ISFAHANI (D. 1338 AD): JAM-I JAM (THE CUP OF JAMSHID)**

THE TEXT SIGNED SHIR 'ALI, THE ILLUSTRATIONS SIGNED BY BIHZAD, TIMURID HERAT, DATED AH 863/1459-60 AD

Poetry, Persian manuscript on paper, 48. ff, plus four fly-leaves, 25ll. of elegant black *nasta'liq* arranged in four columns and various arrangements within double gold rules, titles in red and gold *thuluth* within illuminated cartouches across two columns, text within gold and polychrome rules, gold peckled polychrome margins, opening bifolio with full page courtly scene illustrations, preceded by an illuminated opening framing 11ll. of text, two further full page illustrations on folios 27r, inscribed Bihzad and 30v, various seal impressions on the recto of folio 1, colophon signed and dated, in a finely painted lacquered Safavid binding with hunting scenes, doublures in gilt, painted, stamped and découpé morocco with central medallion

Text panel 7 $\frac{1}{2}$  x 4in. (19.3 x 10.2cm.); folio 12 x 7 $\frac{1}{2}$ in. (30.5 x 19.3cm.)

£1,000,000-1,500,000

US\$1,300,000-1,900,000

€1,200,000-1,700,000

For the full catalogue entry and an essay by Dr. Eleanor Sims, please see separate catalogue and [www.christies.com](http://www.christies.com).





81

~81

**TWENTY CALLIGRAPHER'S KNIVES**  
OTTOMAN TURKEY, 18TH CENTURY AND LATER

Comprising twelve with walrus ivory handle, two with red coral handle; six with horn handle, including three with walrus ivory finials and one with red coral finial; and two with hard stone handles, each with red coral finial, in fitted presentation tray  
Longest 8¾in. (22.6cm.)

£3,000-5,000

(20)

US\$3,800-6,200  
€3,400-5,600



82

82

**EIGHT WOODEN-HANDLED HARD STONE TOOLS**  
OTTOMAN TURKEY OR QAJAR IRAN, 19TH CENTURY

Possibly paper burnishing tools, ends of agate, white chalcedony and chrysoprase, on hanging stand  
Largest tool 9½in. (24cm.) long

£1,200-1,600

(8)

US\$1,500-2,000  
€1,400-1,800



83

83

**A PAIR OF TONGS AND TWO GOLD-INLAID AND OVERLAID CALLIGRAPHERS' IMPLEMENTS**  
OTTOMAN TURKEY, LATE 19TH CENTURY

Comprising a pair of ember tongs, a prong and one hollow hilted knife, the circular hollow section containing a smaller brass hilted and rectangular bladed knife  
The tongs 10in. (25.5cm.) long

£500-800

(3)

US\$630-1,000  
€570-900

A comparable example to these ember tongs is published James Allan & Brian Gilmour, *Persian Steel, the Tanavoli Collection*, London, Oxford, 2000, no.P.31. That example was made in Rayen in the 20th century.



(part lot)

84

**SEVEN DETACHED ILLUSTRATED FOLIOS**  
ARCHAISTIC, 20TH CENTURY, ON EARLIER MANUSCRIPT LEAVES

From four distinct manuscripts, with illustrations from the *Mathnavi* of Mawlana Jalal al-Din Rumi, opaque pigments and ink on paper, the first, larger and with a ruler in audience; the second with a scene depicting Noah's ark; the third with four haloed figures aboard a sail boat; the three last with mounted figure and a ruler near a tree  
Largest 1¾ x 9¾in. (31.5 x 24.5cm.)

£5,000-7,000

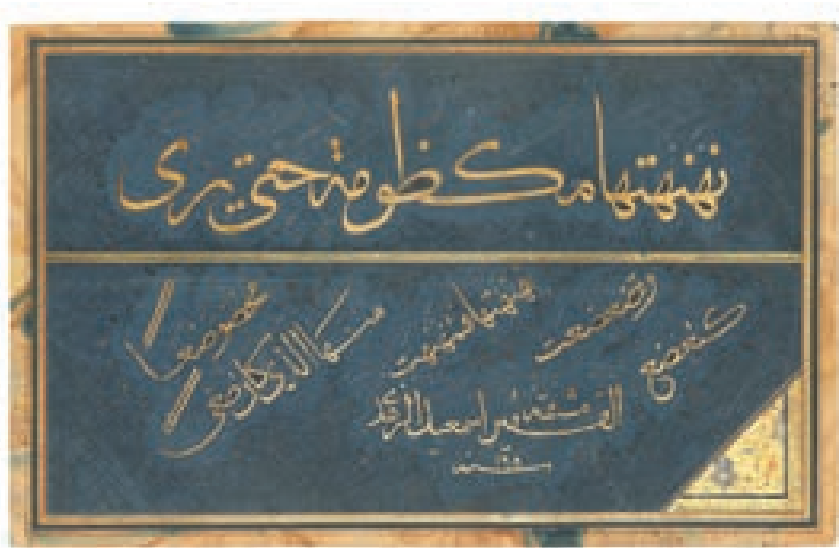
(7)

US\$6,200-8,700  
€5,700-7,900

**EXHIBITED:**  
London, Oliver Hoare, *Every Object Tells A Story*, 2017, no.207

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





85

85  
AN OTTOMAN CALLIGRAPHIC PANEL  
TURKEY, DATED AH 1198/1783-84 AD

On blue paper, with added signature of Isma'il Zuhdi, framed  
Folio 8 ½ x 13 ¼ in. (21.5 x 33.5 cm.)

£2,000-4,000	US\$2,500-5,000
	€2,300-4,500

PROVENANCE:  
Seward Kennedy's Cabinet of Curiosities; sold Christie's, South Kensington,  
22 November 2016, lot 34.

EXHIBITED:  
London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 206

86  
THREE GOLD-OVERLAID STEEL DRAFTING CALIPERS AND A  
SIMILAR STEEL COMPASS  
OTTOMAN TURKEY, 19TH CENTURY

Each finely worked with dense vegetal decoration  
Largest 10½in. (26.5cm.) long (5)

£3,000-5,000	US\$3,800-6,200
	€3,400-5,600

~87  
EIGHT NIBBING BLOCKS (MIQATTS) AND TWO AGATE PAPER  
BURNISHERS  
OTTOMAN TURKEY AND MUGHAL INDIA, 18TH CENTURY AND  
LATER

Including two mother-of-pearl inlaid tortoiseshell, one mother-of-pearl and  
one walrus ivory pen-rests, each in the form of a cusped medallion, three with  
an inscription in *naskh* script, the later with suspension ring ; two openwork  
and rectangular ivory pen-rests, one with elegant floral sprays within an ogival  
cartouche, the other with a *tughra*; one gold inlaid steel pen-rest; one curved,  
made of agate; and two paper burnishers, one elongated, the other ovoid agate,  
on display stand  
The largest penrest 7in. (17.8cm.) long (10)

£2,000-3,000	US\$2,500-3,700
	€2,300-3,400

EXHIBITED:  
London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 128



86



87



88 (part lot)

88  
THREE IMPERIAL DECREES (FIRMANS) AND AN ENDOWMENT  
RECORD (Waqf)  
QAJAR IRAN, 19TH CENTURY AND LATER

Each Persian manuscript on paper, the first decree, 6ll. of black *nasta'liq* in  
gold clouds interspersed with floral scrollworks, dated AH 1258/1842 AD,  
the *tughra* of Sultan Muhammad Shah above; the second, 22ll. of black loose  
*nasta'liq* and multiple smaller seals, dated AH 1233/1817 AD; an endowment,  
26ll. of black and red *nasta'liq*, the first 5ll. interspersed with lines of gold  
scrolling tendrils, wide right border with exuberant scrolling floral decoration  
28½ x 17in. ( 72.5 x 44.5cm.), 19½ x 15½in. (49.5 x 39.4cm.),  
29½ x 12¼in. (75 x 31cm.), 109 x 5½in. (277 x 14cm.) (4)

£2,000-3,000	US\$2,500-3,700
	€2,300-3,400

89  
A WATERCOLOUR OF AN IMPERIAL DECREE (FIRMAN)  
EUROPE OR INDIA, CIRCA 1790

Transparent pigments on paper, the folded and sealed decree inscribed  
*farman-e vala shan benam-e sepahdar khan bahadur dar esteqase-ye*  
*muhammad qasim qazi jamju*, 'Firman of Sepahdur Khan in relation to  
Muhammad Qasim Qazi Jamju'.  
in *nasta'liq*, mounted, framed and glazed  
The watercolour 6 x 12½in. (15.2 x 31.8cm.)

£1,000-1,500	US\$1,300-1,900
	€1,200-1,700

Oliver Hoare writes of this painting: 'This curiosity belonged to Captain James  
Hoare who served in India in the second half of the 18th century. It shows  
a *firman*, an official document issued by the Mughal Emperor Aurangzeb  
(1658–1707, the sixth Mughal emperor), still folded and sealed with stamped  
wax, and inscribed in black ink: 'The firman of the one of exalted rank, in the  
name of Sepahdar Khan about Muhammad Asim, the judge of Jajmu imploring  
assistance.

On the reverse a now faint and partly undecipherable inscription in pencil  
recounts its story. The emperor issued the firman to confirm a *cadi* (judge) in  
his functions, which were to be transferred to his descendants. By the end of the  
century the family was 'in a state of beggary from large possessions', and for  
some reason a member of the family gave this painting to James Hoare in 1792. It  
is like a surrealist conundrum. The firman is shown unopened. Why was a picture  
of it given and not the original, and why should this be so interesting? Was it in  
exchange for some favour granted? Was James Hoare sufficiently tickled by this  
last vestige of the family's prestige to have its portrait painted? Not knowing the  
answers is part of its charm.

James Hoare was an early member of the Asiatic Society established in Bengal  
by Sir William Jones, to which he contributed a book of drawings of Firoz  
Shah's Lat in Delhi and the Lat in Allahabad. They were a major contribution  
to deciphering Ashoka's inscriptions, and arriving at an understanding of the  
Buddhist past of India. He died of a fever while still in India.'



89



# THE RUPERT CUP

90

## A LOUIS XIII PARCEL-GILT SILVER CUP FROM A BÜTTENMANN FIGURE MARK OF DAVID ZWIRLIN, STRASBOURG, CIRCA 1610

Of tapering barrel form, incised with alternating silver and gilt vertical lines and applied with gilt staves, fitted with two straps, later prick-engraved near the rim with inscription and crest, the back with a suspension hook, *marked on base and with scratch weight 'XXXVI. LOTH'*; sold together with a framed linocut by Oliver Hoare depicting the cup and the bottle of Ricard 5⅞ in. (15 cm.)  
9 oz. 5 dwt. (289 gr.)  
The inscription reads 'The Rupert Cupp/ Major Edward Hoare 1650'. (2)  
£15,000-25,000 US\$19,000-31,000  
€17,000-28,000

**PROVENANCE:**  
By tradition presented to Major Edward Hoare (d.1690), of Togher Castle, co. Cork by Prince Rupert of the Rhine (1619-1682) in 1650;  
Collection Miss Laura Grace Arkwright (1900-1994), daughter of Ferdinand George Arkwright (1867-1939);  
Property of Miss L. G. Arkwright, Sotheby's, London, 4 July 1968, lot 100;  
Baron Alain de Rothschild (1910-1982)

**EXHIBITED:**  
Galerie Kugel, *Vermeilleux! L'argent Doré de Strasbourg du XVIe au XIXe Siècle*, 10 September- 8 November 2014, Paris, no. 8.

**LITERATURE:**  
A. Kugel, *Vermeilleux! L'argent Doré de Strasbourg du XVIe au XIXe Siècle*, Paris, 2014, p. 72-73, no. 8.

This rare cup originally served as the basket for a wood grape picker known as a *bütteman* which was probably fitted with further elements as proven by the weight engaved on the underside of the cup amounting to 526 gr. while the cup weighs 289 gr.

*Bütteman* is a guild object typical of German, Alsatian and Swiss wine making areas used in traditional drinking games at banquets.

This particular cup was separated from the figure at some point and made its way to Ireland where it became known as the 'Rupert Cup' in reference to Prince Rupert of the Rhine, Duke of Cumberland (1619-1682) who was a German army officer, admiral, scientist and colonial governor. Prince Rupert, nephew to King Charles I, was appointed in 1642, commander of the Royalist cavalry during the English Civil War. Family tradition records that the cup was presented by Prince Rupert to Major Edward Hoare in 1650. He served under Major General Henry Ireton during the invasion of Ireland in 1649. Edward Hoare and his brother Abraham received, in recognition of their services, the lands of Drumanway in County Cork; Edward settled at Togher Castle until his death in 1690.

This cup became Oliver Hoare's daily companion in his latter years at his desk as can be seen in the photograph on page 2 of this catalogue, its contents regularly helping add sparkle to the stories.



Prince Rupert of the Rhine, Duke of Cumberland (1619-1682)



Detail of the pounced inscription



91

## JEAN DUVET (1485-1570)

### *The Unicorn purifies the Water with his Horn, from: The Unicorn Series*

Etching, *circa* 1545-60, on laid paper, watermark Small Bunch of Grapes with Stem (not in Briquet), a good though slightly worn impression of this rare print, second, final state, with narrow to small margins, in very good condition, framed  
Plate 8⅞ x 15⅞in. (22.6 x 40.3cm.), Sheet 9⅞ x 15⅞in. (23.7 x 40.7cm.)

£30,000-50,000 US\$38,000-62,000  
€34,000-56,000

**EXHIBITED:**  
London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 8

**LITERATURE:**  
Robert-Dumesnil 59; Eisler & Bersier 68

The print belongs to a series of six engravings depicting the hunt of the unicorn. A unicorn, surrounded by a menagerie of beasts, stands in the middle of a flowing stream running through a woodland, dipping it's horn into the water. In popular accounts of the unicorn in medieval Europe, water poisoned by serpents and undrinkable by other animals could be remedied only by the intervention of the magical animal, whose horn would render it sweet again. The unicorn cycle has alternately been interpreted as a metaphor of the Passion of Christ in reversing the effects of the Fall and as an allegory of courtly love.

Easily recognizable by his highly idiosyncratic, somewhat claustrophobic, tapestry-like style, Jean Duvet's identity however, long remained unknown and early cataloguers referred to this mysterious engraver simply as the 'Master of the Unicorn'.

Bersier records only five impressions in public collections. According to our records only two impressions have been offered at auction in the last thirty years.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.







■92

**A FRANCO-FLEMISH MILLE-FLEURS TAPESTRY  
'A LA LICORNE'**

CIRCA 1500

woven with a central, elegantly attired lady with a leashed polecat (?) on one hand and a flower in the other, to the right, a lady cradling a unicorn in her lap and to the left, a youth feeding an exotic bird on his arm, carrying a pouch with the initials AE, all woven against an indigo ground with naturalistic mille-fleurs and the occasional rabbit

142cm x 248cm

£120,000-180,000

US\$150,000-220,000

€140,000-200,000

**PROVENANCE:**

Formerly thought to have been part of the La Rochefoucault family collection, France

Jean Dolfus (1823-1911), France

Gogue-Robin collection, France

Sold Jacques Bacri collection, Sotheby's Paris, 30th March 2017, lot 28, where acquired by Oliver Hoare

The famous suite of tapestries, known as the 'Lady and the Unicorn', are woven with allegorical figures each with complex religious and secular significance. The Unicorn is associated with feminine chastity but also with the resurrection both of the spiritual and physical body, for example. There are also links with the cult of the Virgin Mary, although in the present lot the Lady appears to be restraining the Unicorn by holding onto the horn. The central Lady's leashed polecat also suggests the holding in check of the physical world on one hand, whilst at the same time maintaining a symbol of purity in the other. Clearly, the tapestry embodies allusions to a complex moral code.

Compare the series of seven mille-fleurs tapestries in the Cloisters, Metropolitan Museum, New York, Acquisition Numbers 37.80.1-6 also woven on an indigo blue background with strikingly similar mille-fleurs decoration, and which bear the same initials, 'AE', as woven on the wallet carried by the figure on the left.

The Metropolitan Museum's examples were formerly attributed to the La Rochefoucault family. The initials were thought to refer to Francois, son of Jean II de La Rochefoucault and Marguerite de Barbezieux, specifically to the first and last letters of his wife Antoinette d'Amboise, and their son Antoine.

It seems likely that the present example was part of the same commission.



92 (detail)





■93

**AN ENGLISH POLYCHROME-DECORATED SCALE MODEL OF THE PALLADIAN BRIDGE AT WILTON HOUSE, WILTSHIRE**  
LATE 19TH CENTURY

On later green-baize covered stand  
The model: 50 in. (127 cm.) wide

£2,500-4,000

US\$3,200-5,000  
€2,900-4,500

**PROVENANCE:**

Acquired by Oliver Hoare from Robert Kime, London.



The Palladian Bridge, Wilton House, 1850s, Metropolitan Museum of Art, acc.no.46.1.56



■~94

**AN ENGLISH MAHOGANY CASE OF HOLTZAPFFEL WOODWORKING CHISELS**  
19TH CENTURY

The turning tools and chisels with rosewood and tulipwood handles, some steel blades stamped 'Holtzapffel & Co.' and other makers, one chisel lacking  
The case: 31 x 44½ in. (79 x 113 cm.), open

£2,000-4,000

US\$2,500-5,000  
€2,300-4,500

**EXHIBITED:**

London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 342.

Holtzapffel & Co. was a tool and lathe making company in London, founded by German immigrant, John Jacob Holtzapffel in 1793. The firm specialized in lathes for ornamental turning, something that was a popular leisure occupation for gentlemen at that time. Many ornamental lathes were bought by the aristocracy, and those made by Holtzapffel & Co. were considered the best. A similar set of tools, by Holtzapffel were sold Christie's, South Kensington, 21 June 2011, lot 426 (£3,500, including premium).



~95

**A GILT-COPPER MOUNTED IVORY CASKET**  
SICILY, 12TH/13TH CENTURY

Rectangular, with hinged truncated pyramidal lid, with later painted repeating bird and mounts motifs  
3½ x 4⅞ x 3⅞ in. (8.8 x 12.4 x 8 cm.)

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000

**EXHIBITED:**

London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 11

Our casket shares the same dimensions and close similarities with a casket which sold at Christie's London, 04 October 2012, lot 87. The front mount is fitted with a hinged, drop-shaped finial locking into a plain square plate. The presence of the base gilt mount, now lacking, is noticeable by the tarnishing of the ivory and the painted simplified scrollwork designed to conceal its loss. Another similarly proportioned ivory casket attributed to 12th Century Sicily was sold at Christie's New York, 7 October 2008, lot 42. Other caskets similarly attributed sold at Christie's London, 10 February 2012, lot 703 and 22 January 2014, lot 108.



96

**AN INDO-DUTCH CARVED OSTRICH EGG**  
PROBABLY SRI LANKA, DATED 1771

Extensively carved, depicting a European couple within a domestic interior to one side, and a European lady in a garden to the other  
5⅞ in. (14.5 cm.) high, overall

£2,000-3,000

US\$2,500-3,700  
€2,300-3,400

**PROVENANCE:**

With Sven Gahlin, acquired *circa* 1966.  
With Christopher Gibbs, London.

**EXHIBITED:**

London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 249





97

**A FRENCH FRUITWOOD EROTIC TOBACCO BOX**  
LATE 19TH/EARLY 20TH CENTURY

Depicting a couple in an amorous embrace, on associated satin birch stand  
The box: 4 in. (10 cm.) high

£500-800

US\$630-1,000  
€570-900

**EXHIBITED:**  
London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 227

This piece was one of Oliver Hoare's favourite pieces and always sat on his desk.

98

**A FOOT**  
ITALIAN, CLASSICAL-STYLE

Verona marble  
11½ in. (29 cm.) high; 21½ in. (55 cm.) wide

£2,000-4,000

US\$2,500-5,000  
€2,300-4,500

**EXHIBITED:**  
London, Oliver Hoare, *Every Object Tells a Story*, 2015, no. 8.



99

**HEAD OF A BULL ("OLIVER'S UNICORN")**  
ITALIAN, 18/19TH CENTURY

Bronze; on a modern metal stand  
1½ in. (4.1 cm.) wide; 4¼ in. (10.5 cm.) high, overall

£400-600

US\$500-750  
€450-670

**EXHIBITED:**  
London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 4.



100

**AN AGATE SPHERICAL HANGING ORNAMENT**  
NORTH INDIA, 17TH CENTURY OR LATER

Possibly chalcedony, drilled, possibly as a large bead, unstrung  
2¼ in. (5.5 cm.) diam.

£300-500

US\$380-620  
€340-560

101

**GERMAN, PROBABLY 19TH CENTURY**  
*MALE AEOLIPILE*

Bronze; with hole to the mouth  
6¾ in. (17.4 cm.) high

£2,500-4,000

US\$3,200-5,000  
€2,900-4,500

**PROVENANCE:**  
By repute Oettingen-Wallerstein collections, Schloss Harburg, Harburg.  
Trinity Fine Art, New York, 1995.  
Luigi Koelliker, Milan.  
his sale, The Luigi Koelliker Studiolo, Sotheby's London, 3 December 2008, lot 102.  
John Winter Collection, London.  
The Winter Collection, Sotheby's London, 10 December 2015, lot 16 (as 'probably 16th century') to Oliver Hoare.

**EXHIBITED:**  
New York, Trinity Fine Art, *An Exhibition of Medieval, Renaissance and Islamic Works of Art*, 1995, no. 26.  
London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 238.





#### 102

##### A PAIR OF 'WITCH'S' MIRRORS

ITALY, 19TH CENTURY, POSSIBLY INCORPORATING EARLIER PLATES

Each comprising various circular plates within a red-decorated pine frame

Each 18 x 23½ in. (46 x 60 cm.)

(2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

##### EXHIBITED:

London, Oliver Hoare, *Every Object Tells a Story*, 2015, no. 91

#### 103

##### A LARGE FATIMID STYLE MARBLE WATER JAR

THE JAR PROBABLY 18TH/19TH CENTURY, THE INSCRIPTION RECENT

Of faceted ovoid form, with everted rim, a calligraphic register in pseudo *kufic* script to the shoulder, gadrooned loop handles to either sides, repaired

21½ in. (55cm.) high

£2,000-4,000

US\$2,500-5,000

€2,300-4,500

##### EXHIBITED:

London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 213 (part)

The jar above is a modern interpretation of earthenware jars into which the water of the Nile was poured and through whose porous bodies the water was filtered. The water would collect at the bottom and trickle into the protruding basin of its stand, a *kilga*, thus also cooling it.

A rare example of a *kilga* and its jar sold at Christie's London, 25 April 2013, lot 85.



#### 104

##### A WHITE PORCELAIN VASE

TAIZO KURODA (JAPANESE: B. 1946)

A pure white unglazed porcelain ovoid vase with asymmetric rim, the tactile surface finished with fine horizontal lines, incised *Taizo 2016*, with artist's seal, with wrapping cloth and signed wood box inscribed *hana ire*

7 in. (18 cm.) high

£2,000-4,000

US\$2,500-5,000

€2,300-4,500



#### 105

##### A PORPHYRY BOWL

POSSIBLY 14/15TH CENTURY

Of octagonal form with shallow caved bowl, in oak box with iron hinges and chain.

12 x 10 x 4½ in. (31 x 26 x 10.5cm.)

£4,000-6,000

US\$5,000-7,400

€4,600-6,800

##### PROVENANCE:

Acquired by Oliver Hoare from Christopher Gibbs circa 1975

##### EXHIBITED:

Every Object Tells a Story, 2015, Catalogue number 82.

Oliver Hoare notes in his 2015 exhibition catalogue '*to find a thing like this you would have had to visit Christopher Gibbs, whose mysterious lair was at the time in Elystan Place, where he sat like a magus with marvellous things. Doctor Dee's bracelet and Count Cagliostro's shoe buckles once resided there, I remember. And although Christopher's scope embraced much more than the curious and the esoteric, this interest of his tinged his taste in every area, and contributed to the influence he exerted on so many in the art world, an influence matched by very few. He was king of the house sales, the romance of which he described in an article that I have never forgotten but can no longer find. One of the most interesting features of this bowl – a close second to Doctor Dee's obsidian scrying mirror in the British Museum – is its Gibbs provenance.*'



#### 106

##### A GOLD-OVERLAID STEEL BOX AND A SET OF EBONY PRAYER BEADS (TASBIH)

THE BOX OTTOMAN TURKEY, 19TH CENTURY

The box on plain base, of rectangular form, the flat lid with dense scrolling tendrils bearing serrated leaves within a cusped cartouche, each side with columns, the *tasbih* strung with one hundred beads

The box 4¾ x 2½ in. (12 x 6.5cm.)

(2)

£600-800

US\$750-990

€680-900







107

**A DISPLAY OF TWENTY-EIGHT GERMAN FALCONRY HOODS**  
MID-19TH CENTURY

Constructed out of leather, cotton-velvet and poultry feathers, in a green-baized mahogany glazed display case; displayed with ten brass falconry bells  
The case: 24¾ in. (63 cm.) high; 35½ in. (90 cm.) wide; 6½ in. (16 cm.) deep

£3,000-5,000 US\$3,800-6,200  
€3,400-5,600

**EXHIBITED:**  
London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 341

108

**AN EARLY ENGLISH GILT-METAL FALCONER'S CALL**  
15TH-16TH CENTURY

Together with a Mongolian leather hunting eagle bonnet, late 19th/early 20th century, both on metal stands  
The call: 1¾ in. (4.5 cm.) long (2)

£1,000-1,500 US\$1,300-1,900  
€1,200-1,700

**EXHIBITED:**  
London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 341



109

**A SHARPENING STEEL**  
POSSIBLY TIMURID, IRAN 15TH CENTURY

Of rectangular form, the turned handle with square and bulbous sections, with elongated suspension ring, inscription with maker's name  
12¾ in. (31.5 cm.) long

£1,000-1,500 US\$1,300-1,900  
€1,200-1,700

**INSCRIBED:**  
'Amal (the work of) Muhammad ibn Abu Sa'ad

A similar later steel, although of finer execution, is in the Tanavoli Collection (James W. Allan and Brian Gilmour, *Persian Steel, The Tanavoli Collection*, Oxford, 2000, ill I.3., p. 330).

110

**A GOLD-DAMASCENED HELMET (KHULA KHUD)**  
PROBABLY INDIA, 17TH/18TH CENTURY

Of typical form, the decoration consisting of lobed medallion, now mostly lacking, nose guard and neck chain mail, heavily corroded, on stand  
21 in. (53.4 cm.) with mail

£2,000-3,000 US\$2,500-3,700  
€2,300-3,400

Similar helmets fitted with neck chain mail and nose guards sold at Christie's South Kensington, 10 October 2014, lot 395 and at Christie's London, 28 April 2017, lot 63

111

**A GOLD-OVERLAID STEEL SWORD SUSPENSION LOOP**  
IRAN OR INDIA, 18TH CENTURY

Of typical ovoid form, inlaid with a *div* riding a goat and a crane escaping a wolf amidst dense floral and foliated ground, with suspension ring  
2¾ in. (7.4 cm.) across

£600-900 US\$750-1,100  
€680-1,000

This fitting shows a *div* astride a ram. *Divs* are demons often depicted with long teeth, horns, oversized muscular bodies, clawed hands and sometimes multi headed. Their body is sometimes covered in long hair often the colour of horses coats. In the Book of Kings (*Shahnamah*) *divs* have their own kingdom, Mazdaran. One of the Feats of Rustam, a central hero of the *Shahnamah*, is defeating the *div* Akvan after having been flung into the sea. For a further discussion on demons in Persian literature see Encyclopaedia Iranica, Vol. VII, London 1996.

This is a most unusual subject for a mount. It is a typical Oliver Hoare object - not important in itself, but absolutely delightful with a great sense of humour shining through.





Fig. 1

Captain Cook collected several examples of this type of necklace on his third voyage. We can see some of these illustrated in the drawings rendered by Sarah Stone in 1783 as she recorded examples from that voyage that entered the Leverian Museum (Force, M. and Force, R., *Art and Artifacts of the 18th Century: Objects in the Leverian Museum as Painted by Sarah Stone*. Honolulu, Bishop Museum, 1968).

The hook-shaped pendants known as *lei niho palaoa* were worn by Hawaiian chiefs and those of high rank, *ali'i*, as marks of their descent from the gods and nobility. An element of formal regalia for both sexes, the necklaces were worn on important occasions. See for example the painting of High Chief Boki and his wife High Chieftess Liliha by John Hayter (ca. 1824); here we see Liliha in her *lei niho palaoa*. They were among the *ali'i* who accompanied King Kamehameha II and Queen Kamehamalu to England in 1824. Due to the untimely death of Kamehameha II from the measles, Boki led the Hawaiian delegation to meet with King George IV and receive the King's assurances of British protection for Hawai'i from foreign intrusion. While in London, Boki and Liliha also posed for Hayter. In contrast to Kamehameha II and Kamehamalu, who wore European clothing for their portraits, Boki and Liliha dressed in traditional clothing, proudly wearing the insignia of their chiefly rank.

~112

# **A NECKLACE, LEI NIHO PALAOA** HAWAIIAN ISLANDS

Pendant: 4½ in. (10.4 cm.); necklace: 12¼ in. (31.1 cm.); width: 6¾ in. (17.1 cm.)

£50,000-70,000

US\$62,000-87,000

€57,000-79,000

## **PROVENANCE:**

Collected by Admiral John Elphinstone Erskine (1806-1887), H.M.S. Havannah, 1850

Wayne Heathcote, New York

Distinguished American Collection, purchased from the above, 1994

Christie's, New York, *Origins. Masterworks of African and Oceanic Art*, 17 May 2018, lot 2, to Oliver Hoare

The necklaces were also worn by men in battle. The interpretation of the distinctive hook-shape remains uncertain, and probably has several layers of symbolism and meaning. It may represent a stylised tongue, and thereby the so-called 'mouth of disrespect' (see Kaeppler, A., "Genealogy and Disrespect: A Study of Symbolism in Hawaiian. Images" *Res* 3, Spring 1982), or alternatively, the crescent-shaped form may metaphorically allude to the role of the necklace as a vessel for supernatural power or *mana*. The color of the ivory – white – was symbolic of the ancestral realm and had important aesthetic draw in Hawaiian culture, as well as throughout Polynesia.

The pendants typically formed the centerpiece of necklaces made of a single continuous length of human hair braided into an eight-ply square cord, up to 1,700 feet long, gathered into two large coils (Buck, P. *Arts and Crafts of Hawaii*, 1957, p. 537). Derived from the head, the most supernaturally powerful part of the body, hair was a sacred substance whose presence enhanced the *mana* of the necklace and its noble wearer.

This was one of the very last works of art purchased by Oliver Hoare. Just as he was a master at conjuring magical stories around objects, so was he captivated by this necklace, the strands made of human hair, allowing his imagination to conjure up a vision of the Hawaiian princess for whom, and from whose hair, it had been fashioned.





**113**  
**THREE THROWING CLUBS, / ULA TAVATAVA**  
REPUBLIC OF FIJI  
The longest 17½ in. (44.5 cm.); the shortest 15½ in. (39.5 cm.) (3)  
£400-600 US\$500-740  
€460-680



**114**  
**A JAPANESE NAGARE BOTOKE**  
**SCULPTURE OF A BOSATSU**  
HEIAN PERIOD (12TH CENTURY)  
Carved from Japanese cypress wood in a single-block technique (*ichiboku-zukuri*) and lacking defined features  
13¾ in. (35 cm.) high  
£1,500-2,000 US\$1,900-2,500  
€1,700-2,200

**EXHIBITED:**  
London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 240

This *nagare botoke* (flowing Buddha) would have been an offering made to Buddhist deities left floating in a river.



**115**  
**A LARGE JAPANESE WOOD BOWL**  
**FOR MIXING LACQUER**  
EDO - MEIJI PERIOD (19TH CENTURY)  
The large, circular bowl with lacquer coating worn in places revealing the wood beneath  
30 in. (76 cm.) diam.  
£800-1,200 US\$1,000-1,500  
€900-1,300

**EXHIBITED:**  
London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 243

This large lacquerer's bowl would have been used for mixing large batches of liquid lacquer. The bowl's original purpose is reflected in the contrast between the rough exterior and smooth interior developed from thin coatings of lacquer left after each batch.



**116**  
**A JAPANESE LACQUERER'S BOWL**  
MEIJI - TAISHO PERIOD (LATE 19TH - 20TH CENTURY)  
A small lacquer worker's bowl of utilitarian form with uneven walls and thick smooth rim coated in swirling red lacquer, illegible inscription to base  
2 ½ in. high; 4 ¾ in. diam. (6.5 x 12 cm.)  
£800-1,200 US\$1,000-1,500  
€900-1,300



**117**  
**A HIGH PRESSURE TURBINE DISC FROM A CONCORDE ENGINE**  
ENGLAND OR FRANCE, CIRCA 1970  
With various marked numbers, and on metal stand  
The disc: 27½ in. (69 cm.) diameter

£2,000-3,000 US\$2,500-3,700  
€2,300-3,400





118  
ATTRIBUTED TO AERT SCHOUMAN  
(DORDRECHT 1710-1792 S'-GRAVENHAGE)

A hoopoe flying over an oriental landscape

Oil on canvas  
15¼ x 14½ in. (38.4 x 36.9 cm.)

£4,000-6,000 US\$5,000-7,400  
€4,600-6,800

PROVENANCE:  
Private collection, Belgium.  
Anonymous sale; Rops, Namur, 3 March 2013, lot 742.  
with Raphael Vals, London.

EXHIBITED:  
London, Oliver Hoare, *Every Object Tells a Story*, 2017, no. 16.



119  
AFTER FERNANDO BOTERO (B. 1932)  
Three Musicians

Offset lithograph in colours, 1983, on wove paper, signed in pencil, inscribed y/z, one of 26 lettered proofs aside from the edition of 122, published by Pierre Restany, Geneva, with small margins, framed  
Image 10¾ x 14¾ in. (27.5 x 36.7 cm.),  
Sheet 15¾ x 11¾ (40 x 30 cm.)

£1,000-1,500 US\$1,300-1,900  
€1,200-1,700

EXHIBITED:  
London, Damian Hoare, *An Exhibition of Music*, 2017, no. 42.



120  
MARCEL DUCHAMP (1887-1968)  
Cover (partial), from: SMS #1

Phonograph record, black paper with white screenprinted text, and screw, 1968, from the edition of 2500, published by The Letter Edged in Black Press, New York, lacking the original sheet to which it was attached as the front cover of the SMS #1 portfolio; with a loose fragment of printed text from the back cover 'a guest + a host = a ghost / Marcel Duchamp, 1953', framed  
Diameter 6¾ in. (17 cm.)

£800-1,200 US\$1,000-1,500  
€910-1,400

LITERATURE:  
See Schwarz 654

121  
A STUDY OF THE TOP OF MUMTAZ MAHAL'S  
CENOTAPH IN THE TAJ MAHAL  
COMPANY SCHOOL, NORTH INDIA, EARLY 19TH  
CENTURY

Black ink and transparent pigments on paper, Qur'an XLI, *sura fussilat*, v. 30; Qur'an XL, *sura ghafir*, part of v. 7; Qur'an XIII, *sura al-ra'd*, v. 23, mounted, framed and glazed  
70½ x 22½ in. (179.1 x 56.2 cm.)

£4,000-6,000 US\$5,000-7,500  
€4,600-6,800

The cenotaph of Mumtaz Mahal, decorated with *pietra dura* inlay of semi-precious stones into marble, is situated in the central chamber of the Taj Mahal beside that of her husband, the Mughal Emperor Shah Jahan. The decoration on the tombs and the surrounding screen illustrates the very pinnacle of Mughal design and was often included in early nineteenth-century albums depicting Mughal monuments. For a discussion of another version of this study see S. Vernoit, *Occidentalism, in the Nasser D. Khalili Collection*, vol.XXIII, Oxford, 1997, no. 156, p. 204.

122  
A LARGE COLLECTION OF AUCTION CATALOGUES  
Collected by Oliver Hoare, the majority for Islamic Art, some with annotations, in twenty-three boxes;  
a listing is available on request (a lot)

£1,000-2,000 US\$1,300-2,500  
€1,200-2,300

Not illustrated  
Please note that this lot is sold without reserve and is offered not subject to return





■ 123

# **AN ARABIAN CAMEL**

MICHAEL COOPER (B. 1944)

Bronze, with gold patina; sold together with a framed photograph of Oliver Hoare on a camel  
26¾in. (68cm.) long

(2)

£3,000-5,000

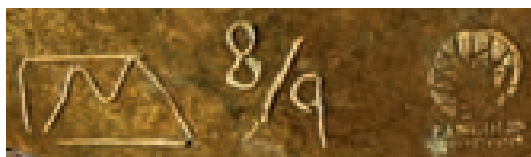
US\$3,800-6,200

€3,400-5,600

This evocative bronze camel was created by Michael Cooper especially for his friend Oliver Hoare and had a special place in his affections.



Oliver Hoare in the Taklamakan desert, *circa* 1992, travelling The Silk Road in typical style





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### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer’s premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie’s may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie’s has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as ‘associated’ are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors’ watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie’s before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie’s and that Christie’s will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](https://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie’s Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie’s office or by choosing the sale and viewing the **lots** online at [www.christies.com](https://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The reserve cannot be more than the **lot’s low estimate**.

### 3 AUCTIONEER’S DISCRETION

The **auctioneer** can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer’s** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

### 4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through ‘Christie’s LIVE™’ (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer’s** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER’S PREMIUM, TAXES AND ARTIST’S RESALE ROYALTY

### 1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer’s premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the ‘VAT refunds: what can I reclaim?’ section of ‘VAT Symbols and Explanation’ for further information.

## 2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer’s premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer’s responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer’s premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

**Brexit:** If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the ‘VAT Symbols and Explanation’ section of our catalogue. For **lots** Christie’s ships to the United States, sales or use tax may be due on the **hammer price**, **buyer’s premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie’s will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie’s prior to the release of the **lot**. For shipments to those states for which Christie’s is not required to collect sales tax, a successful bidder may be required to remit use tax to that state’s taxing authorities. Christie’s recommends you obtain your own independent tax advice with further questions.

### 3 ARTIST’S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist’s estate to a royalty known as ‘artist’s resale right’ when any **lot** created by the artist is sold. We identify these **lots** with the symbol Δ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller’s behalf.

The artist’s resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:  
*Royalty for the portion of the hammer price (in euros)*  
4% up to 50,000  
3% between 50,000.01 and 200,000  
1% between 200,000.01 and 350,000  
0.50% between 350,000.01 and 500,000  
over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist’s resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER’S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our ‘**authenticity warranty**’). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the ‘**Heading**’). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed ‘Important Notices and Explanation of Cataloguing Practice’. For example, use of the term ‘ATTRIBUTED TO...’ in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot’s full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must: (i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(i) **Books.** Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the purchase price in accordance with the terms of Christie’s authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## 3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** by bank:

(i) the **hammer price**; and

(ii) the **buyer’s premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the ‘**due date**’).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer’s name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie’s in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a ‘cardholder not present’ (CNP) payment by calling Christie’s Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie’s account by going to: [www.christies.com/mychristies](https://www.christies.com/mychristies). Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier’s Department Department only (subject to conditions).

(iv) Banker’s draft



against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

#### G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

#### H TRANSPORT AND SHIPPING

##### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

##### 2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

##### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

##### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

##### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

##### (e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

##### (f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

##### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

#### I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

#### J OTHER TERMS

##### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

##### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

##### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

##### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

#### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

#### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

#### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

#### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

#### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

#### 10 REPORTING ON WWW.CHRTISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

#### K GLOSSARY

**auctioneer**: the individual **auctioneer** and/or Christie's.

**authentic**: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical **condition** of a **lot**.

**due date**: has the meaning given to it in paragraph F1(a).

**estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular lot is auctioned.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## VAT SYMBOLS AND EXPLANATION

#### IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

**BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.**

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
Ø	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"><li>If you register to bid with an address <b>within</b> the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li><li>If you register to bid with an address <b>outside</b> of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)</li></ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

<b>Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)</b>	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer price and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)</b>		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:

(a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and

(b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above within the required time frames of: 30 days via

a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if

you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a

revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

**from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on [info@christies.com](mailto:info@christies.com)

Tel: +44 (0)20 7389 2886.

Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’.

- Christie’s has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- Bidding by interested parties.
- λ Artist’s Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- ψ **Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.
- †, \*, Ω, α, ‡ See VAT Symbols and Explanation.
- See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE’S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie’s**  
From time to time, Christie’s may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie’s has an ownership or financial interest in every **lot** in the catalogue, Christie’s will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ **Minimum Price Guarantees**  
On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

○◆ **Third Party Guarantees/Irrevocable bids**  
Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie’s therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie’s will report the **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

□ **Bidding by parties with an interest**  
When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot’s reserve** or other

material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie’s Conditions of Sale, including paying the **lot’s** full Buyer’s Premium plus applicable taxes.

**Post-catalogue notifications**  
In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

**Other Arrangements**  
Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the ‘Regulations’). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property

themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

- In Christie’s opinion a work by the artist.
- \*\*Attributed to ...”
- In Christie’s qualified opinion probably a work by the artist in whole or in part.
- \*\*Studio of ...”/”Workshop of ...”
- In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
- \*\*Circle of ...”
- In Christie’s qualified opinion a work of the period of the artist and showing his influence.
- \*\*Follower of ...”
- In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.
- \*\*Manner of ...”
- In Christie’s qualified opinion a work executed in the artist’s style but of a later date.
- \*\*After ...”
- In Christie’s qualified opinion a copy (of any date) of a work of the artist.
- “Signed ...”/”Dated ...”/”Inscribed ...”
- In Christie’s qualified opinion the work has been signed/ dated/inscribed by the artist.
- “With signature ...”/”With date ...”/”With inscription ...”
- In Christie’s qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square ( ■ ) not collected from Christie’s, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie’s Park Royal (details below). Christie’s will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie’s Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie’s Client Service 24 hours in advance to book a collection time at Christie’s Park Royal. All collections from Christie’s Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie’s, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Collection from offsite storage will be possible from Monday 28 October. **Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie’s. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

SHIPPING AND DELIVERY

Christie’s Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com).

CHRISTIE’S PARK ROYAL

Unit 7, Central Park  
Acton Lane  
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE’S PARK ROYAL

Please note that the opening hours for Christie’s Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.







From the Collection of Dr. Scott Greenbaum  
IAN FLEMING (1908-1964)  
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